FILMS RADIO VIDEO MUSIC STAGE

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VARIETY

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SHOW BIZ SOARS ON ALL FRONTS

Winchell May Exit ABC After 20 Yrs. In TV Hassle; NBC, CBS Move In

Walter Winchell, after 20 years with the American Broadcasting Co. via a succession of sponsors, may shift networks because of the TV pressure being put on him. He saw RCA's Manie Sacks yesterday (Tues.) afternoon, and already told CBS' Frank Stanton that he was "on the open market," at least after Oct. 1. Hudnut, the present sponsor, has until then to exercise another year's option, and may yet do so under Winchell's old terms. "But," says the columnist, "I don't want to be forced into any simulcast."

Despite Hudnut's admitted big sales, the sponsor told the columnist-commentator that "under today's existing AM and TV markets" the video adjunct was necessary. Hudnut proposed a $325,000 annual deal, instead of the present $650,000 (which figures $12,500 per 15-minute broadcast, or $1,000 per minute counting the commercials), plus 10,000 shares of stock. Hudnut told Winchell that of the $325,000 differential "all you can keep is $25,000," but he also figured that the Hudnut stock, while possibly auguring a capital gain, is still subject to market sensitivities.

Winchell's attitude is, "If TV is so important, maybe I'll take only $5,000 a broadcast but maybe the TV end of it is worth $15,000."

His contract is fundamentally with ABC at $10,000 a week minimum guarantee, but Hudnut pays $12,500. ABC has until the end

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'Banana' Stars Take Over Boston's Old Howard To Show Burley How It's Done

Boston, Sept. 25.

Phil Silvers, with his entourage of Herbie Faye, Eddie Hanley, Joey Faye and Jack Albertson, currently appearing at the Shubert in "Top Banana," moved in en masse on the midnight show at the Old Howard last Friday (21) and demonstrated to the stubholders how burley skits should be done. Comics took over several spots in the regularly skedded show for buff returns from the customers, who applauded them almost as vehemently as the strippers, which is quite a concession at this burley bailiwick.

Silvers, who emceed portions of the program, scored solidly with his clarinet bit, heckled by a couple of slooges from a box, and also appeared with Joey Faye, Albertson and Bobbie Martin in the "Floogie

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Monroe's 4th Million

Vaughn Monroe is slated to receive his fourth RCA Victor gold-plated platter in the next couple of weeks for hitting the 1,000,000-sales mark on his cut of "Racing With the Moon." Tune, written by Monroe and his arranger, Johnny Walsh, was made eight years ago, shortly after the band was organized. Perry Como is another 4-time winner for Victor.

Monroe previously received "gold records" for "There, I've Said It Again," "Ballerina" and "Ghost Riders in the Sky."

'New' Gershwin Tunes in 'I Sing'

Several unpublished George Gershwin songs, for which Ira Gershwin has written lyrics, will be used in the "Of Thee I Sing" revival planned by Chandler Cowles, possibly in association with Anthony Brady Farrell, with whom he co-produced "Billy Budd" last season. The new music will be substituted for other Gershwin numbers in the score of the 1931-32 Pulitzer Prize winner.

Although George S. Kaufman and Morrie Ryskind have revised their original book for the musical, they have not made it topical, but have kept the political satire general and timeless. Cowles is currently figuring out a preliminary budget for the show. He won't know whether Farrell will be in on the project until the latter's "Love and Let Love" production, starring Ginger Rogers, has opened in New York. He expects to discuss the revival with Farrell then.

Danny Kaye's 'Finn' Delay Nicks Metro for $200,000

Hollywood, Sept. 25.

Metro's postponement of its projected "Huckleberry Finn" will cost the studio double pay for all actors and technicians inked for the picture, who aren't under contract, if it decides to produce it in the future. M-G is paying off Danny Kaye $200,000 for his commitment on "Finn," and should he make the picture next year, Metro will have to make new salary terms with him.

Reason is that Kaye and the others have bypassed other work sitting around waiting for the film to go into production.

WAR ECONOMY KEY TO UPSWING

Show business is riding the crest of a sharp, new upbeat which is giving hope to all branches of entertainment for a return to something approximating the lush post-war era.

Film biz, after several lean years, has parlayed a number of good boxoffice pictures into socko grosses during the last month or so. Niteries, particularly in New York, have been forced to take their ropes out of mothballs to contain the standees almost nightly. Legit is enjoying a better-than-average fall upturn, both on Broadway and on the road.

Television is bragging about its SRO status, and even the radio networks, which have fallen prey to TV inroads, are tagging new sponsors for the first time in months. Music biz, after a severe summer slump, is eyeing a boom this fall. Perhaps equally indicative is the over-$1,000,000-gate (from all sources) scored by the recent Ray Robinson-Randy Turpin middleweight title fight.

While they're enthusiastic about the optimistic new shape of things, show biz toppers nonetheless maintain reservations about how permanent they think the rise will be. But with the nation's economy keyed to a wartime status, it's anticipated there will be a drought in available consumer goods. And that means that, just as happened dur-

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Diva's Farewell Recital, Taped on Hunch, Set For Disking; Odd Financing

One of the most unusual ventures in the recording or concert fields concerns the release next month of the album, "Farewell Recital of Lotte Lehmann." Album, accidentally incepted, probably marks the first time that a farewell appearance of a top artist has ever been commercially recorded. Financing setup for its production, handled like a limited partnership arrangement in legit, is another unusual feature.

Project came into being following the diva's song recital at Town Hall, N. Y., last Feb. 16. Finishing her last song before the intermission, the ex-Met Opera soprano suddenly announced that she was retiring from the concert stage after that night. (Event had not been publicized in the press and was a complete surprise.) There were gasps and shouts of "No, no, no," and at close of the concert,

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Kate Smith Ties Godfrey as Top Air Figure With $12,000,000 NBC Gross

That moola which Kate Smith started to bring over the mountain last year with her daytime television show on NBC, has expanded to the point where she is now tied with Arthur Godfrey as the top commercial personality in the broadcasting business. On the basis of her six hours a week of network video, Miss Smith is responsible for $12,000,000 yearly to NBC in gross time and talent billings. Figure approximates that which Godfrey returns yearly to CBS.

If Miss Smith's local show on WNBC, key flagship of the NBC radio web in N. Y., were taken into account, she'd top the Godfrey figure, since she has a number of participating sponsors on that program, which is aired cross-the-board from 12:05 to 12:45 p.m. Both of her TV series are participating, under NBC's system of selling its big-personality programs to several bankrollers. Evening show returns the web $4,000,000 per year (for 40 weeks) in time and talent, while gross billings on her daytime video strip, which was sold out within a few weeks after it took the air, are $8,000,000 per year.

Odd angle to the story is that Miss Smith's new evening hour competes directly with the "Godfrey and Friends" show on the CBS-TV web. Both are aired Wednesday nights at 8. Part of Godfrey's morning radio show, meanwhile, will be simulcast starting about the middle of October. Addition of the TV coin to the money already earned on radio should push him slightly ahead of Miss Smith's revenue.

TV's 4G for Coward Play

Noel Coward properties come high on television. Young & Rubicam, which is producing the forthcoming "Schlitz Playhouse of Stars" on CBS-TV, last week paid $4,000 for a one-shot presentation of Coward's "Still Life" (one of the one-acters in his "Tonight At 8:30" legit series) which was filmed by J. Arthur Rank as "Brief Encounter."

Property was purchased for Helen Hayes, who will do the TV version in November.

USO Name Shows Set for GI Xmas

USO-Camp Shows is planning a huge Christmas entertainment program for servicemen overseas. James Sauter, CS president, and Lawrence Phillips, exec veepee, will inaugurate the program from the east, while Abe Lastfogel, board chairman, will line up the shows from the Coast. It's planned to have film names top each unit.

Labrador, Iceland, Greenland and the Caribbean posts will be serviced during the Yule season, as will Korea and the Far East Command, North Africa and the Alaskan region.

Enlargement of the CS territorial scope follows closely the recent tour of inspection by Col. Joseph Goetz, who's coordinating professional entertainment for all branches of the service.

A special appropriation will be set up to pay supporting acts in the name troupes which will go out for the holidays.

Major responsibility for getting filmsters to volunteer their services will be vested in the Hollywood Coordinating Committee.

Command Shows Check On King; Delay Not Likely

London, Sept. 25.

Arrangements for the annual Royal Command film and vaude performances are proceeding normally, although it is certain that ailing King George VI will be unable to attend.

Organizers of both shows are maintaining constant contact with the Palace, but it's unlikely a postponement will be requested. Vaude performance is scheduled for Oct. 29 while the film fete is set for Nov. 5.

$800 Cocktail Party At 21 Club Winds Up 800G Radio Plagiarism Suit

An $800 cocktail party at which plantiffs and defendants in an $800,000 plagiarism suit kissed and made up is the contribution of Masterson, Reddy & Nelson ("The Three Johns") to peace in our time. Tale started when MR&N thought they saw an infringement of their "Bride and Groom" program in "Wedding Bells," package sold though KLAC, L. A. They got nowhere with requests to cease and desist, so they retained Harold Fendler, Coast attorney, and after trial secured a judgment for $800,000.

Sum staggered all concerned. Opposing lawyers sought a settlement "within reason." They pointed out appeal would cost big money and might result in a reversal. They

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NBC SILVER JUBILEE

(Pages 25 to 116)

Hollywood Red Probe at Close, Report to Congress by End of Year

By MIKE KAPLAN

Hollywood Sept. 25.

Three witnesses taking the stand today (Tues.) were expected to wind up the current Hollywood probe of the House Un-American Activities Committee's four-year investigation of Communism in the film industry, and possibly signal end of the entire inquiry. Session is being chaired by Rep. Francis Walter (D., Pa.), succeeding Chairman John Wood (D., Ga.), who planed home over the weekend after telling VARIETY that "I think it safe to assume we have pretty well finished our investigation of this industry. The committee expects to submit a full report to Congress by the end of this year."

One of three on today is Karl Tunberg, Screen Writers Guild prexy who had asked to be heard to finish additional details on the Guild's successful fight against Communist elements within its ranks. The other two are industry figures were subpoenaed.

Yesterday's (Mon.) session, the sixth the committee has held here, slowed the probe to a walk, with

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5 L.A. Stations Televise H'wood Red Hearings

Hollywood, Sept. 25.

Un-American Activities conducting hearings on Communism in Hollywood reversed itself and is allowing televising of the sessions by L. A. video stations, following one-man campaign staged by Dick Moore, general manager of KTTV.

Moore buddled with Chairman John Wood (D., Ga.) and swung him around to agreeing, then phoned full committee in Washington and got majority to okay the televising.

Soon as that happened other stations jumped on the bandwagon, KECA-TV's v.p. Donn Tatum claiming reversal was due to that channel's efforts, and KTLA's Klaus Landsberg asserting it was result of his work.

After all the haggling, five stations televised the proceedings on a pooled basis. KHJ-TV and KTSL joined the other three in covering the hearings. Cameras were kept off several witnesses who nixed TV.

Danny Dare to Get Hearing Before Probers

Danny Dare, former Hollywoodite but now a CBS producer in New York, disclosed yesterday (Tues.) that he will appear at his own request before the House Un-American Activities Committee when it returns to Washington. Dare was mentioned at the committee hearings in Los Angeles last week.

Producer said that as soon as he discovered that his name had been connected with Communism in the probe he wired the group a demand that he be permitted to testify. A return wire signed by Rep. Francis Walters, of the sub-committee in L. A., said that Dare would be given an opportunity to be heard when the hearings returned to the capital.

Dare, who recently shifted from NBC to CBS, produced the anti-Communist "Crusade for Freedom" show aired by the network last Sunday (22).

Neal's Fistics Exploited

Minneapolis, Sept. 25.

Actor Tom Neal's fistic exploits have apparently made him a boxoffice attraction. At least, that's what the owners of the Pix, loop sureseater, believe.

In their newspaper ads for first-run offerings "The Dalton' Woman," the pix calls attention to the fact that Neal is "The Franchot Tone Slugger." Front displays at the showhouse feature that fact.

NAM Exec Details Why Ginger Rogers Could Not Appear at Elmira Rally

New York.

Editor, VARIETY:

In fairness to Miss Ginger Rogers and to the NAM I wish to give you the factual background of the circumstances which led you to publish in your Sept. 19 issue the erroneous statement that the NAM had placed a "nix on the idea of having Ginger Rogers attend the Elmira (Constitution Day) celebration."

Miss Rogers was one of many prominent Americans, including J. Edgar Hoover, Ford Frick, Gen. Lucius Clay, Kate Smith, Irving Berlin, Henry Morgan, Robert Montgomery, Lucy Monroe, Lola Montez, Joe Louis, Joe Wolcott, Lowell Thomas and Gen. Leslie Groves, whom the NAM and the Elmira Constitution Day Committee approached directly or indirectly as to their availability for participation as guests in the celebration on Sunday, Sept. 16.

We were informed, as was the case with many of the others, that previous commitments or engagements would prevent Miss Rogers

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$80,000 Jolson Shrine Dedicated in L. A.

Los Angeles, Sept. 25.

Al Jolson has joined the immortals—in granite, bronze and cascading waterfall. A shrine costing $80,000, overlooking the vast expanse of a memorial park, was dedicated on Sunday (23) while 300 friends sat in attendance. Also present was his widow, Erle. Jack Benny spoke the eulogy.

The shrine, of Grecian simplicity, commands a crest of the memorial park that overlooks the highway over which all travelers to and from the L.A. airport must pass. Paul Williams, Negro architect, designed the memorial from an original concept by the widow. An open, circular colonnade, it is constructed of white marble, with the decorative mosaic ceiling flown here from Italy. The dome's interior depicts Moses with the tablet of the commandments. Supporting the dome are four columns of white marble standing 35 feet high. Under this dome is the Jolson vault.

At the base of the shrine is an incessant flow of water tumbling over the six levels across its 120-foot length. Entrance to the rotunda reveals a bronze sculpture of

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BOB MORRIS

During the past year he's sung more songs and emceed more shows on television than any other pop singer in the business. That covers a lot of territory but the record speaks for itself. We'd like to play it for you.

Management
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1650 Broadway PLaza 7-2042

Berlin Critics Split On 'Okla,' 'Medea'

Berlin, Sept. 25.

Berlin critics have come up with various reactions to the performances of the two top American participations, "Oklahoma" and "Medea," at the recent Berlin Arts Festival.

Surprisingly enough, the German critic for the American-German language paper, Die Neue Zeitung, came through with one of the strongest criticism of all Berlin papers. Friedrich Luft described Judith Anderson in "Medea" as a "powerful actress," but added that "it appeared strange to us that she continued sighing, making wild gestures, walking to and from on the stage while it was her co-actors turn to recite their parts."

Luft stated that "the American stage has an exact knowledge of the theatre of today, the gestures of our time. But it still lacks tradition, worked out the hard way by the European stage."

The French licensed paper remarked "so we saw a genuine American play, exact, sober, but without atmosphere." It called Miss Anderson the "American queen of tragedy, a powerful woman in the scene, a mistress of passions, possessed of a brutal temperament, a really wild queen letting loose a thunderstorm of feelings which the audience accepted with admiration."

Critic Dora Fehling in the Telegraf described Judith Anderson as an "exciting mixture of pathetics, super modern hysteria, and most intimate mastership."

Volksblatt remarked that in Miss Anderson's performance they saw

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Willemetz-Chevalier Bid Irving Berlin To Tune Paris Musical

Albert Willemetz, foremost French librettist and lyricist, and president of the Societe des Auteurs, Compositeurs & Editeurs de Musique (SACEM is the French ASCAP), wants Irving Berlin to tunesmith a new musical next season for Paris production. It would star Lady Patachou, a Parisian nitery songstress. She is Maurice Chevalier's protege. The show may have Chevalier capital and possibly also Chevalier in the cast. The French star is collaborating with Willemetz on the book. ("Lady" is a common first name, no title, in France.)

The idea intrigues Berlin, who is the only American member of SACEM and realizes millions of francs income directly from the French society. The big mental hurdle is the prospect of writing tunes to French lyrics first, which would necessitate thinking from the Gallic viewpoint. Heretofore his songs were translated into French, as for instance "Annie du Far-West," as "Annie Get Your Gun" was called under Maurice Lehmann's impresarioing last year.

Berlin flies to Paris next month on the project.

This Week's Football

By MARTY GLICKMAN

(WMGM and Paramount Newsreel Sportscaster)

COLLEGE

Games†	Selection	Pts
EAST		
Army-Villanova	Army	7
Don't sell Army short.		
Brown-Temple	Temple	13
Brown rebuilding with new staff.		
Penn-California	California	7
California remains one of nation's best.		
Princeton-NYU	Princeton	26
Violets replacing Columbia on schedule.		
Cornell-Syracuse	Cornell	7
Syracuse lost quarterback Stark against Temple.		
Dartmouth-Fordham	Fordham	14
Ram is one of east's best.		
Pittsburgh-Duke	Pittsburgh	6
Duke starting anew; new system, new coach.		
Harvard-Holy Cross	Holy Cross	13
Eddie Anderson has Crusaders among elite again.		
Lafayette-Rutgers	Rutgers	20
Jim Monahan a triple-threat for Rutgers.		
Yale-Navy	Navy	7
Big game of the East! Navy is deeper.		
Penn State-Boston U	Penn State	13
Nittany Lion has many veterans.		
MID-WEST		
Cincinnati-Tulsa	Cincinnati	20
Bearcats are a rising independent.		
Northwestern-Colorado	Northwestern	7
Wildcats lost many lettermen.		
Illinois-UCLA	Illinois	14
Illini could be Big Ten champions.		
Notre Dame-Indiana	Notre Dame	7
Fighting Irish on the way up again.		
Kansas-Iowa State	Kansas	13
Jayhawkers are Big Seven championship contenders.		
Iowa-Kansas State	Iowa	21
Iowa has powerful rushing attack.		
Wisconsin-Marquette	Wisconsin	26
Johnny Coatta top Big Ten quarterback.		
Michigan-Michigan State	Michigan State	7
Tremendous battle! State will repeat last year's win.		
Minnesota-Washington	Washington	14
Washington reported best on the Coast.		
Missouri-Oklahoma A&M	Missouri	13
Don Faurot's team has a high-scoring offense.		
Ohio State-Southern Methodist	Ohio State	20
Buckeyes have too many guns, particularly Janowicz.		
Purdue-Texas	Texas	19
Texas showed its class against Kentucky.		
Nebraska-Texas Christian	Nebraska	13
Cornhuskers tough with or without Reynolds.		
SOUTH		
Louisiana State-Alabama	Alabama	14
LSU weak from tackle to tackle.		
Auburn-Vanderbilt	Vanderbilt	13
Auburn didn't win a game last year.		
Rice-Clemson (nite)	Clemson	14
Clemson Tiger was unbeaten last year; still has plenty.		
Florida-Georgia Tech (nite)	Georgia Tech	7
Rambling Wreck heading for top season.		
Virginia-George Washington	Virginia	20
Cavaliers one of south's best independents.		
North Carolina-Georgia	North Carolina	6
Tough opener for both teams.		
Mississippi-Kentucky	Kentucky	13
Wildcats good even in Texas defeat.		
Tulane-Miami	Miami	13
Coach Andy Gustafson has his best team yet.		
Tennessee-Miss. State	Tennessee	21
They're all saying Tennessee is country's top 11.		
No. Carolina St.-Wake Forest (nite)	Wake Forest	7
Deacons without Peahead Walker have plenty left.		
Oklahoma-William & Mary	Oklahoma	26
Billy Vessels is surefire All-America.		
Texas A & M-Texas Tech	Texas A&M	19
Aggies have championship contender.		
FAR WEST		
Oregon-Arizona	Arizona	7
Arizona best in its conference.		
Oregon State-Utah	Oregon State	13
State has a veteran 11.		
Washington State-Santa Clara	Washington State	6
Both clubs sub-par.		
PROFESSIONAL		
Green Bay-Chicago Bears	Chicago Bears	7
Both clubs unimpressive pre-season.		
San Francisco-Cleveland	Cleveland	7
Browns still the team to beat.		
Chicago Cardinals-Philadelphia	Cardinals	14
Eagles are an aging club.		
Detroit Lions-Washington	Detroit	7
Lions are dark horse.		
Pittsburgh-NY Giants (Mon. nite)	Giants	7
Giants need a healthy Conerly, however.		
NY Yanks-Los Angeles Rams (Mon. nite)	Los Angeles	21
Yanks due for a rough season.		

*Point margins are estimates, not official odds.

† College games are held Saturday afternoon unless otherwise stated. Pro games on Sunday unless stated otherwise.

Princess Liz, Duke to Get Extensive Can. Coverage

Ottawa, Sept. 25.

The visit to Canada next month of Their Royal Highnesses, Princess Elizabeth and the Duke of Edinburgh, will get the most extensive coverage by film, radio and television ever given to any previous event in Canada.

The pilot train, which precedes the Royal train throughout the tour, will have six newsreel crews, one television unit, around 20 photographers and a National Film Board crew which plans a feature-length film in color on the Royal tour.

AMUS. BIZ BENEFITS BY OPS CEILING NIX

Washington, Sept. 25

Office of Price Stabilization removed price ceilings last week from a number of services, including several connected with the entertainment biz.

Among these are advertising agencies, managers of actors, actresses and athletes, public relations counsellors, and the granting of rights under patents, trademarks and copyrights "except where rates, fees and charges are incidental to, or an integral part of, a lease or sale of material subject to price control."

SLIGHT '51 DROP FOR 7 MAJORS

Distrib Execs Steam at Rembusch For Suggesting Secret Disk 'Evidence'

Distribution execs this week used such terms as "shocking" and "criminal" in expressing their deep resentment of the suggestion by Trueman Rembusch that exhibs make secret recordings of their talks with sales reps of the film companies. National Allied prexy said the recordings would come in handy as evidence of antitrust violations.

"What does Rembusch think we are, racketeers?", demanded one sales chief indignantly. "Personally, if he feels that he is in a business of criminals and must treat the men he does business with as con men, I don't see why he just doesn't fold up and try some other line."

"That's the most insulting of many insulting statements I've ever heard from an exhibitor," declared another high placed distribution executive. "If I thought Rembusch meant it, I'd be happy to instruct my men not to do business with him at all. Fortunately, I've been absorbing the insults of exhibitor leaders for so long, I know just how to take them. That's just the normal pap to impress Rembusch's members."

Exhibs at the Theatre Owners of America convention in New York this week likewise didn't take the

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Warners Sell 32,552 WB Shares Back To Co.; Control 865,998

Jack L. and Major Albert Warner together sold 32,552 shares of their Warner Bros. stock back to the company on tender last month. In reporting the sale to the Securities & Exchange Commission they disclosed that between them they still control 865,998 shares.

The company has completed removal of 1,015,915 shares of its common stock, which is being retired under its policy of shrinking the capitalization. WB now has a total of 5,619,785 shares on the big board.

Jack L. Warner, who is v.p. in charge of production, disclosed that he unloaded into the company's treasury 8,552 shares. That left him with 416,448, which he owns directly and 21,500 in a trust, of which he is beneficiary.

Major Warner, who is v.p. and treasurer, sold off to the treasury 24,000 shares. That left him with 407,550 owned directly and 21,000 in a trust of which he is beneficiary.

Slightly over 1,000,000 shares in all were purchased by the company in last month's tender operation. In an effort to reduce the number of outstanding shares, it offered to buy up to $15,000,000 worth of stock offered to it at a maximum price of $15 per share.

SEC also reported for last month that a WB director, Morris Wolf, sold or donated to charity a total of 2,533 shares. That left him with 700.

Skouras Returning To U.S. After TV Gander

Spyros Skouras, 20th-Fox prexy, returns from Zurich, Switzerland, next Tuesday (2) with a report on the Eidophor color theatre television system, which 20th has taken over.

Skouras planed out of New York last Wednesday (19) to attend a demonstration of the new system on Monday (24) in Zurich. 20th-Fox officials hope it will be available for demonstration at the stockholders meeting Oct. 4 in N. Y.

Cancel 'Twist' in Buffalo

Buffalo, Sept. 25.

"Oliver Twist," booked for two weeks at the Cinema, was withdrawn at the close of its first week as a result of protest over the portrayal of Fagin in the film.

Milton Harris, manager of the house, stated that he was "besieged by phone calls protesting the showing."

Schary's Spieling Tour

Dore Schary, Metro veepee in charge of production, will be a principal speaker at the Allied National convention at the Hotel Biltmore, N. Y., Oct. 28-Nov. 1.

Schary will leave the Coast the middle of next month and will make stopovers in Chicago and Washington. Howard Strickling, studio publicity chief, will accompany him.

Trailers Mapped To Sell Public On TOA's FCC Bid

Theatre Owners of America may promote the use of specially produced trailers designed to win the public over to exhibition's side in the upcoming bid for six channels from the Federal Communications Commission for big-screen video.

Entire matter is now in the hands of a special committee headed by Mitchell Wolfson, who's also

Other TOA Convention news on pages 4 and 5.

TOA's newly-elected president. The TV unit will report on its findings today (Wed.).

Wolfson believes part of the job is one of public "education," that is, explaining the economics behind theatre TV's acquisition of rights to special events, away from home tele. TOA attitude is that many programs which could never be offered by telecasters because of costs can be presented by theatres.

Second major point expected to be embodied in the Wolfson report tomorrow probably will concern the theatre org's presentation to the FCC. While the noise-making in behalf of the principle of theatre TV continues, now drawing attention are the many problems which it entails.

Among these is the type of pro-

(Continued on page 15)

Myers Optimistic of Pix Beating 20% Admish Tax, Having 'Built Up Goodwill'

Washington, Sept. 25.

The film industry has built up so much good will in Congress that it will succeed in getting the 20% admissions tax either reduced or eliminated eventually, in the opinion of Abram F. Myers, chairman of the board of Allied States Assn. He said, however, that it would be a tough job which would take cooperation by every segment of the picture industry.

Myers' views are expressed in a special analysis of the tax bill prepared by the Senate Finance Committee and which is now before the full Senate. The analysis was sent to member associations. Myers wrote that the Finance Committee "did display a sympathetic concern for the welfare of the motion picture business."

JOHNSTON TO EUROPE ON FINAL GOVT. DUTY

Eric Johnston will leave the U. S. Friday (28) for a two-week survey of Europe. A report to President Truman on his findings, following his return to Washington, is expected to be his last official act as Economic Stabilization Administrator.

Johnston's nine-month leave from his post as prexy of the Motion Picture Assn. of America is up Oct. 24. It is anticipated that he'll resume his MPAA duties shortly after that.

SEE $712,000,000, ESTIMATE ½% OFF

Gross revenue of the seven major film-producing companies for their current fiscal years will represent a drop of barely over one-half of 1% in comparison with total income for last year, according to newly-revised estimates.

Columbia, Loew's, Paramount, RKO, 20th-Fox, Universal and Warner Bros., it's figured, will have racked up a total of $712,000,000 upon the end of fiscal 1951. This compares with $716,200,000 for 1950.

Earlier, based on published figures covering the period up to about last May, the gross revenue was running about 4½% below the 1950 level. The new appraisal is taken from a combination of statements from the companies covering either their first two or three fiscal quarters and estimates on the balance of the year.

In many cases the gross revenues reflect the fairly substantial monetary strides which the industry has been experiencing since last July. Additionally, the upbeat tone of global trade conditions is continuing without letup. However, WB and Loew's each end their fiscal years on Aug. 31, thus the new upbeat in business obviously will not be fully seen in their 1951 annual reports.

Showing the biggest advance is Par, whose gross sales and operating revenue reached $44,800,000 for

(Continued on page 147)

SSB Panel Studies Pay Hikes in Amus.; Welcome Public Ideas

Washington, Sept. 25.

A formula for handling salary increases for workers in the entertainment field was considered yesterday (Mon.) by a special three-man advisory panel which met in New York. Recently appointed by the Salary Stabilization Board, the threesome includes chairman Roy Hendrickson, former Dept. of Agriculture official; Philip F. Siff, onetime board member of Selznick and United Artists, and Neil F. Agnew, ex-Paramount veepee.

Advisory panel will hold a series of informal conferences beginning in New York Oct. 22 at the Bar Assn. Bldg. Committee is welcoming suggestions. Anyone desiring to appeal should file an application in quarduplicate with Joseph D.

(Continued on page 15)

Yank Pact With Spain Threatens Schism Between MPAA and SIMPP

Tentative Spanish pact which John G. McCarthy brought back to the U. S. last week threatens to create a schism between the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers. It also caused SIMPP Monday (24) to take steps to prevent a repeat by McCarthy or any rep of the majors making a deal abroad to which the indies might be forced to subscribe without having participated in the negotiations.

SIMPP distribution committee put a flat nix at the Monday session on the Spanish agreement made by McCarthy, who heads the international division of the MPAA. If the MPAA member companies should approve the McCarthy deal, a battle with SIMPP would appear a certainty.

However, indies who analyzed the proposed agreement declared they felt there was no more likelihood of the majors accepting it than they. No meeting for final approval by the MPAA has been set yet. Proposals which McCarthy worked out with the Madrid government were sketched to the foreign managers by him last week and are being studied.

McCarthy, however, had no final

(Continued on page 13)

The Boxscore

Anticipated total income for seven major companies. Because the distrib is privately-owned and publishes no financial statements, United Artists is excluded.

	1951	1950
Col	$55,000,000	$57,300,000
Loew	177,000,000	178,000,000
Par	90,000,000	81,023,000
RKO	30,000,000	30,500,000
20th	165,100,000	165,100,000
U	60,000,000	53,000,000
WB	115,000,000	132,000,000

Chas. Skouras Reverses Self, Aids 'Movietime'

Reversing his previous stand, Charles Skouras last week agreed to limited participation of his National Theatres circuit in the "Movietime U.S.A." drive. NT comprises 470 houses. Change of heart followed a luncheon in Los Angeles last week with Robert J. O'Donnell, general chairman of the promotional campaign, and Arthur L. Mayer, exec v.p. of the Council of Motion Picture Organizations, which is sponsoring "Movietime."

It was hoped that Skouras might also reverse his long-standing opposition to COMPO itself and support that organization. That's not going to happen, the NT topper told VARIETY in New York this week.

Asked why, Skouras bluntly declared: "Because I don't like it." He is in N. Y. to attend the convention of Theatre Owners of America, of which he was elected board chairman Monday (24).

Skouras was friendly but noncommital in his talks with O'Donnell and Mayer. His theatres, however, immediately began ordering accessories for the drive.

While his election to the board chairmanship was greeted generally with approval by the TOA delegates, it was agreed that the move was slightly unusual inasmuch as Skouras only recently ordered his theatres out of the regional TOA units in the various territories in which they operate.

NT is continuing, however, its national membership in TOA. In-

(Continued on page 15)

TV as Depreciator Of Theatre Values Draws N. Y. Blast

Television last week was labeled the big, bad depreciator of motion picture theatre property values, but New York theatreowners and realtors were quick to defend them.

At the opening of the fall course in real estate appraising and financing conducted by the Real Estate Board of New York last week, it was brought out that although some theatres have been leased as studios for the production of television shows, video also is causing a decline in the value of

(Continued on page 13)

National Boxoffice Survey

Strong Trade Continues; 'David' Takes No. 1 Spot Third Successive Week; 'Groom,' Wayne Next

Although some of new product just getting started in key cities is not as sharp as releases three or four weeks ago, biz continues very healthy in most spots. Some idea of how well it is holding up is seen in the fact that the five biggest pix will show more than $980,000 total gross in keys covered by VARIETY.

Again national champ is "David and Bathsheba" (20th) with $360,000 total in 18 key cities. Pic registered two additional records. "Here Comes Groom" (Par) is finishing second, moving up from 11th.

"Flying Leathernecks" (RKO), John Wayne starrer, is taking third money, only a few notches below "Groom." "Angels in Outfield" (M-G) is racing up from eighth slot to capture fourth while "People Will Talk" (20th) will wind up fifth, same as last session.

"Place in Sun" (Par), with very few new dates, will land in sixth position, with "His Kind of Woman" (RKO), seventh. "Hornblower" (WB) will finish eighth.

"Thunder on Hill" (U), a newcomer, is showing enough to take ninth spot, with "That's My Boy" (Par) 10th. "Force of Arms" (WB), "Jim Thorpe" (WB), "Tales of Hoffmann" (Indie), "Meet After Show" (20th) and "Millionaire For Christy" (20th) are runnerups in that sequence.

"Streetcar Named Desire" (WB) shapes up as potentially the top newcomer on basis of terrific showing on its N. Y. preem week. "Day Earth Stood Still" (20th) looms as another smash grosser, predicated on its socko showing at N. Y. Mayfair opening session. "Behave Yourself" (RKO), fine in L. A., looks sturdy in K. C.

"The Mob" (Col) also looks promising on its first week out. It is sturdy in Cincy and nice in Indianapolis. "The River" (UA) is doing virtual capacity in second N. Y. week. "Journey Into Light" (M-G), also new, is slow in Philly. "Saturday's Hero" (Col) fair in Toronto and okay in Portland, shapes up smash in Seattle.

"American Spy" (Mono) looms okay in Omaha. "Rhubarb" (Par) is fast in Chi and good in Seattle. "Five" (Col), uneven elsewhere, is rated smart in Cleve.

"Olive Twist" (UA), still sock in N. Y., looms sturdy in Washington and Philly. "Native Son" (Indie) is sock in Philly.

(Complete Boxoffice Reports on Pages 8-9).

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SRO for Saddler-Pep Title Go In 13-City, 17-Theatre TV Net

Theatres which are slated to carry the Willie Pep-Sandy Saddler featherweight title fight tonight (Wed.) are eyeing the same type of SRO grosses they hung up with the Ray Robinson-Randy Turpin match two weeks ago, even though general interest in tonight's fight is not at as high a pitch. Houses in several cities which decided to sell reserved seats in advance report they are already sold out, and managers of most of the other theatres report a hefty demand for tickets.

Exhibs point out that the running battle between Pep and Saddler (this is to be their fourth title go) has drawn considerable play in the sports pages, which might be responsible for the interest in the exclusive theatre TV pickup. But they also claim that the heavy advance sale indicates that big-screen video is now safely past the novelty stage and has arrived as an established medium on its own.

Warners' Stanley, Philadelphia, decided to sell reserved seats in advance after the management was besieged by phone calls from fans wanting to know when they could buy tickets. House is charging $1.90 and has been sold out for several days. Boston's Pilgrim Theatre also put tickets on sale in advance (although they're not reserved) and reports a bigger sale than it enjoyed prior to the Robinson-Turpin fight. And the Radio City Theatre, Minneapolis, which will preem its

(Continued on page 141)

Lux Theatre Soft-Soaps Fans for 'Movietime,' But Pix End Up in a Lather

Tieup with the "Lux Radio Theatre" Monday (24) provided a neat focal point for the kickoff of the "Movietime U. S. A." drive. As a trailer for the eight pictures excerpted, however, it proved something of a dud. With the single exception of Paramount's "Here Comes the Groom," in which Bing Crosby and Jane Wyman had the good fortune to sing the tuneful "Cool, Cool, Cool of the Evening," none of the brief bits served the purpose of sending radio listeners on the lam for their local theatre.

Aside from that, however, the transcribed broadcast over the full facilities of the Columbia network, with a flock of name film stars, serv. to give importance to the "Movietime" drive. It was given a number of mentions during the hour broadcast, although no lengthy out-and-out plug. It served very well, nevertheless, to acquaint the show's vast audience (it's topped the Hooperating list for years) with the fact that the industry has something special coming up this fall.

Choice of the excerpts for the show seemed to be the principal deterring factor to its value as a

(Continued on page 13)

$9,133,944 ASKED IN 3 COAST TRUST SUITS

Hollywood, Sept. 25.

Damages of $9,133,944 were asked Monday (24) in three anti-trust suits filed against major distributors. Trebled damages were sought for the Hawaii, Beverly Hills Music Hall and Marcel Theatres by companies operating the houses during period of the alleged antitrust violations.

Hawaii asks $5,223,126 damages, claiming house was excluded from fair competitive access to first-run pix since its 1940 opening. Claims the exclusion was a result of conspiracy by distributors and Fox-West Coast interests. Marcel asks $1,879,200 for period from 1936-1948, because it allegedly was held back to virtually last-run on Hollywood Blvd., although distributor-affiliated theatres had their runs advanced. Music Hall wants damages covering 1944-1950, when it became a video theatre for KLAC-TV. It asks $2,031,618 for asserted unfair practices.

Defendants in the three complaints are 20th-Fox and its theatre subsidiaries, National Theatres and Fox-West Coast; Loew's, Warners, RKO, Paramount, Columbia, Universal and United Artists.

Map Brotherhood Drive

Framework for the film industry's annual campaign in behalf of "Brotherhood Week," to be observed next February, was outlined in New York last week by George Skouras at a meeting attended by top execs from all film industry branches.

Conclave saw RKO's Major L. E. Thompson named chairman of the planning committee and Metro's Si Seadler temporary chairman of the literary (pub-ad) committee.

Theatre Video Cops Top Spot At TOA Parley

Similarly as it drew the spotlight at the business sessions, theatre TV has copped peak exhib interest at the trade exposition staged by Theatre Owners of America concurrent with its N. Y. convention. Paramount, RCA, General Precision Laboratories and Trad-Television Corp. all were on hand with displays of their large-screen equipment.

Rep of RCA reported the outfit has about 100 sets on order and at the present delivery rate expects all of these to be cleared up by the end of the year. Eddie Silverman, Chicago circuit operator, who was seen observing other models, reported he has four RCA units awaiting delivery.

The RCA direct-view facilities cost $16,500 plus installation expense of around $2,000.

Par, which demonstrated its intermediate film system via a closed hookup yesterday (Tues.), is now in process of manufacturing 10 sets for delivery over a period of months. System is priced at $25,000, plus $1,500-to-$2,000 for installation.

GPL reported a total backlog of 43 orders for its two sets. One is similar to the Par unit in that film is used but the gauge is 16m and a special projector is required. This is priced at $35,000 but outfit claims less operation costs. Tagged at about the same price as the RCA model is GPL's direct-projection equipment. Outfit is now getting underway with production.

Trad is a newcomer to the field, offering less spacious equipment and apparently reaching out for smaller theatres. Company has two sets, one at $5,850 and the other at $7,650, with installation claimed at less than $1,000. Trad rep said Walter Reade Theatres has placed orders for 10 installations.

SMALL'S INDIES PLAYED OUT, KELLY DEAL ENDS

Edward Small, who's now working on the Columbia lot in a partnership arrangement with the studio, and Arthur W. Kelly, his N. Y. representative, have severed their business relationship. Small is expected in N. Y. from the Coast next week, presumably on the above matter.

Kelly's assignment was limited to the indie pix which Small made before joining Col. These have been about entirely played out. Kelly is giving his time to the new television company he is developing. He'll also continue repping Charles Chaplin, who is now preparing "Limelight" for lensing shortly.

Coast Ozoners Outbid Chain Houses for Pic

Los Angeles, Sept. 25.

Four ozone theatres in nearby cities beat circuit houses in their respective areas in bidding for day-date openings of the Wald-Krasna RKO production, "Behave Yourself."

Drive-ins were the Orange in Santa Ana; the Baseline, San Bernardino; Lakewood, Long Beach, and San Pedro, San Pedro.

Maggie McNamara In 7-Year Fox Pact

20th-Fox has signed Maggie McNamara, femme lead in "Moon Is Blue" Chicago company, to a seven-year term contract.

Deal doesn't start for a year, to give her time to play out the full road run of "Moon."

B&K Sticks to 'David,' Bypassing Pep-Saddler As Lesser Coin-Maker

Chicago, Sept. 25.

That theatre TV loses some of its allure when it competes with top-grossing regular motion picture fare is demonstrated by the Balaban & Katz decision to bypass its Loop State-Lake house for tomorrow night's (Wed.) Sandy Saddler-Willie Pep boxing bout via big-screen video. State-Lake is currently showcasing 20th's "David and Bathsheba," which is playing to plush boxoffice and is apparently figured to be an adequate lure in its own right.

Because of the necessity of clearing the house for the fight telecast, with the subsequent disruption of audience flow, the vidcasts admittedly nick into the total number of payees. When the take for the big-screen event is weighed against the displacement of "normal" attendance, especially if it's booming under the impetus of a sock pic, the cold economic facts dictate a closer scrutiny of the individual closed-circuit teevee situation.

B&K toppers apparently reason that with the Saddler-Pep certain not to prove as potent a draw as the recent Ray Robinson-Randy Turpin bout, they'll come out ahead by sticking with the regular feature. Then, too, there was the near-riot conditions that prevailed at the Loop house just prior to the start of the Robinson-Turpin fight, which resulted in some additional expense in the form of property damage.

Circuit will, however, pipe the Saddler-Pep contest into neighborhood Tivoli, Uptown and Marbro houses. Latter filmery is the newest B&K house to be outfitted for video. B&K will again peg prices up to $2.

7 GRID GAMES SLATED FOR UPT IN MIDWEST

Chicago, Sept. 25.

Midwest United Paramount theatres have lines up a seven-game schedule of football games to be piped into its theatre TV-equipped houses in Chicago and Detroit. Big-screened grid card kicks off Saturday (29) with Notre Dame-Indiana.

Games will be fed into the State-Lake, Tivoli, Marbro and Uptown here under the Balaban & Katz banner. United Detroit Theatres will carry the games in the motor city. The schedule, comprised of Michigan, Notre Dame, Illinois and Northwestern games, will be piped by cable between Detroit and Chicago.

B&K's tele station, WBKB, will handle the pickups on the Notre Dame, Illinois and Northwestern contests, and a Detroit station will do the field work on the Michigan games.

Solo Pix Selling to Get U Eye at Booker Meets

Examination of Universal's experience with selling pix individually, rather than in groups, will be made at a series of meetings with the outfit's bookers and office managers in N. Y., Chicago, St. Louis and L. A., commencing Friday (28).

N. Y. session will be attended by global sales chief Alfred E. Daff and domestic sales topper Charles J. Feldman. Irving Sochin, assistant to Feldman, will preside at the out-of-town huddles.

N. Y. to Europe

Charles M. Amory
Joseph Bellfort
Lou Brandt
Steve Broidy
Frank M. Folsom
William Gargan
Mrs. Jack Hylton
Robert Q. Lewis
Walter Reisch
Artur Rubinstein
Betta St. John

RKO Looks to Repeat 8,000 Dates Of Ray-Randy for Pep-Saddler Pix

100% Organization

Setting up of a local committee in Charlotte, N. C., Monday (24) for "Movietime U. S. A." made for 100% organization of exchange territories in the b.o. promotion drive. Charlotte was the last of the 32 areas to come in.

H. H. Everett, of Stewart & Everett, Theatres, Charlotte, was named chairman. Co-chairman for North Carolina is Harry Hardy, of North Carolina Theatres, Inc., Charlotte, and for South Carolina is Howard Anderson, of Anderson Theatres, Mullins, S. C.

With the Ray Robinson-Randy Turpin fight films still playing off and likely to end up with 7,000 to 8,000 dates, RKO is hoping for a repeat tonight (Wed.) on the Willie Pep-Sandy Saddler bout. Since the two films were sold at the same time by the RKO sales force, it appears likely that if the fight measures up to the previous one in interest, it should wind up with a similar number of playdates. The two of them will provide RKO with more than $1,000,000 in rentals.

Robert M. Mochrie, RKO sales chief, said yesterday (Tues.) that several changes will be made in handling of the pix as a result of experience with the first one. Principally, it is hoped to avoid the confusion at DeLuxe and Pathe labs as the prints come off. The day following the last fight, hundreds of exhibs appeared at the labs to claim their prints and there was a wild time during which some theatremen waited for hours.

Local circuits have been instructed this time to send only one man to a lab. He can then distribute the prints to other managers at any nearby meeting place. Leonard Gruenberg, metropolitan division manager, has also set up schedules of the order in which theatres will get prints. Object is to give them to competing houses at the same time to avoid favoritism charges.

Cause, for the wild scramble of which exhibs were very critical, was the fact that the Robinson-Turpin bout was the first in which selling had taken place in advance, Mochrie said. Previously, actual selling didn't start until the morning after the fight, so there wasn't such a big rush for prints.

A total of 1,425 prints was used for the Robinson-Turpin bout and will be repeated tonight. Of these, 1,350 went to the U. S. and the rest to Canada, with dupe negatives going to other parts of the world.

ND-Indiana Grid Preems Theatre Net Exclusive

Theatre Network Television will preem its first college football game on an exclusive basis Saturday (29) when a number of theatres in the east and midwest pick up the Notre Dame-Indiana contest. TNT, which has finalized deals with a number of major colleges for the gridcasts, has also set the Princeton-Navy game Oct. 6 for its second big-screen exclusive.

Following that pickup, TNT plans to operate on a week-to-week basis, in order to select the top game available from its string of colleges. In effect, consequently, the theatres will be showing a "game of the week." Pattern ties in with the experimental plan devised by the National Collegiate Athletic Assn. for televised football this year, which will see the complete home TV schedule confined to the NBC network only and which will have only one game a week viewable in each market area. NCAA is attempting to determine exactly how the various forms of video affect gate receipts.

Total number of theatres signing for the initial game had not been determined by yesterday (Tues.) but the lineup will include the six houses in New York equipped for big-screen video. Exhibitors also had not decided by yesterday whether to admit ticket-holders for the game only (usually running two-and-a-half hours) or to run a regular film program in conjunction. Scales to be charged at the individual houses also have not been set.

L. A. to N. Y.

Rod Amateau
George Balanchine
Frances Bavier
Earl Blackwell
Carl Brisson
Steve Broidy
Nigel Bruce
Robert Buckner
George D. Burrows
Ken Carson
Mack D'Angostino
John Darrow
Henry Deutschmeister
Jack Elliott
Mel Ferrer
James R. Grainger
Bonita Granville
Ernest Haller
Helen Hayes
Phyllis Kirk
Conrad Kreba
Jack Leewood
Robert L. Lippert
David A. Lipton
Harold Lloyd
Arthur Lubin
Max Luthey
Lauritz Melchior
Jane Nigh
Pat O'Brien
Donald O'Connor
Harry M. Popkin
Artur Rubinstein
Robert Ryan
Dinah Shore
Stephen Slesinger
Ezra E. Stern
Gloria Swanson
Ursula Thiess
Bob Topping
Helen Traubel
Jack Wrather
James Young

Europe to N. Y.

Goodman Ace
Fred Allen
Judith Anderson
Laverne Andrews
Patti Andrews
Mischa Auer
Tallulah Bankhead
Bud Barry
Ridge Bond
Henry Brandon
John Bromfield
William F. Brooks
Corinne Calvet
Judy Canova
Joseph Cotten
Chandler Cowles
Lita dal Porto
Peter Davis
Victoria de los Angeles
J. K. Emmet
Dee Engelbach
Jose Ferrer
Hugh Franklin
Stanley Gilkey
Jose Greco Ballet Co.
Ed Gruskin
Portland Hoffa
Celeste Holm
Hall Johnson Choir
William R. Joyce
Arthur Judson
Juilliard String Quartet
Rafael Kubelik
Emily Lawrence
Windsor Lewis
Harold Lloyd
Lenore Lonergan
Guthrie McClintic
Joseph H. McConnell
Don McHenry
Mary Morris
James Nobel
Paul Paray
Gregory Ratoff
John F. Royal
Sylvie St. Clair
Marian Seldes
Hassard Short
Charles Strakosch
Astrid Varnay
Douglas Watson
David L. Webster
Cara Williams
Samuel Zagon

N. Y. to L. A.

John Bromfield
Corinne Calvet
Judy Canova
Cell Chapman
Yvonne De Carlo
Ben Henry
G. W. Johnstone
Raymond Katz
Harold Lloyd
Marcella Napp
Harry Rauch
Norman Siegel
Jack L. Warner

TOA ASKS SINGLE-THEATRE DEALS

Bidding to Hit Back at Distribs, Key Exhibs Sound Off at TOA Parley

While the distribs were subjected to more knuckle-rapping for their competitive bidding practices at the Theatre Owners of America convention in N. Y. this week, operators of important hinterland circuits take the view the film companies will find bids biting back at them in the future.

Harold Fitzgerald, president and general manager of Fox-Wisconsin Amus. Co., Milwaukee, unit of National Theatres, said he believes bidding will not be of any help to anyone. He stated distribs will find theatremen simply will not go for hefty rentals in their effort to obtain pix.

Myron Blank, operator of Central States Theatres, operating 60 houses in the Des Moines area, related theatremen are "cutting their own throats" via big bids for big films, but this is not likely to continue indefinitely. Also, he said distribs are losing out on the smaller pix to the extent that some do not even play certain areas.

Blank's complaint was that the distribs this year again have held back on the top pix until the fall and now are demanding maximum rentals. Comment from Fitzgerald was that the cost of film today is the "highest in history."

At the opening of the TOA conclave the film companies were

(Continued on page 16)

Expo Brings Profit

Theatre equipment and supply exposition which Theatre Owners of America is staging along with its national convention at the Hotel Astor, N. Y., is providing the exhib org with a small profit. Originally, in view of the expense, a loss appeared in prospect.

Cost of setting up the expo and hotel charges runs to about $22,000. Dealers and others taking space, at rentals of $300 to $500 per booth, will pay a total of about $26,000 to TOA. Biggest tenant is Pepsi-Cola with the equivalent of 16 booths.

Sneak Previews Face Hefty Obstacles, Say Ad Heads Re B.O. Push

Recent proposal that major companies hold "studio sneak previews" in cities throughout the U.S. as an additional hypo to the "Movietime U.S.A." boxoffice drive would run into physical and policy troubles, report major studio ad-pub heads.

Chief reason for a sneak preview, explained one publicity chief, is to enable those persons concerned with a picture's actual production to check audience reaction. "Obviously," he said, "it would be impractical to send such a group of producers, directors, writers, and others to all parts of the country."

It was pointed out that some studios, except on rare occasions, do not hold sneak previews, and such a scheme would require extensive changes in the present physical handling of such prints. However, none of the New York flack heads approached on the subject disputed the merit of the plan, which was proposed by H. E. Jameyson, president, Commonwealth Theatres, Inc., Kansas City.

Jameyson reported that a Metro film "sneak previewed" at his theatre in Lawrence, Kans., for an audience reaction played to better than capacity, and local reaction was impressive. In letters to industry leaders Jameyson urged that a studio man be sent out with a print and routed to 10 or 12 towns on successive nights, pointing out that increased rentals on the accompanying percentage film would liquidate the expenses involved.

Loew's, Justice Dept. In Decree Huddles

Washington, Sept. 25.

Benjamin Melniker, Loew's attorney, huddled here last Thursday (20) with Philip Marcus, motion picture specialist for the Justice Department antitrust division, over steps in that company's antitrust decree. Another meeting will take place this week. Loew's is the last of the Big 5 without a decree.

Meantime, Justice Department okayed another short extension, to Oct. 3, for the Schine theatres to unload several theatres it is required to divert under its decree. This marks the third extension for these houses, which were to be unloaded by the beginning of July.

Schine circuit is now in the second year of a three-year plan which requires the sale of theatres in some situations during each year.

TOA Membership Bows to Execs In Wolfson Election

Although they had opportunity to do so, the approximately 350 members of Theatre Owners of America currently convening at the Hotel Astor, N. Y., refrained from exercising any voice in the outfit's elections, which saw Mitchell Wolfson elevated to the presidency and Charles P. Skouras in as board chairman.

The entire slate of officers endorsed by the exec committee and sent to the board on Monday (24) was immediately accepted without a hitch. Earlier discussions on Sunday centered on the possibility of submitting several names as candidates for the board chairman's post. However, this was threshed out before the board session took place, and Skouras, who is president of National Theatres, was the only nominee. Wolfson, head of Wometco Theatres, Miami, also was unopposed.

Board meeting was open to all TOA members who were free to suggest candidates or question the

(Continued on page 20)

SAMUELS MAY SUCCEED W. B. LEVY AT DISNEY

Leo F. Samuels, assistant worldwide sales chief for Walt Disney Productions since 1946, is slated to succeed William B. Levy, who announced his resignation as global sales manager last weekend. Latter stays on in an advisory capacity, but giving virtually full time to Wilbank Publications, British publishing firm of which he is managing director and principal stockholder.

It's reported Samuels will be appointed to the post following prexy Roy Disney's arrival in N. Y. from the Coast shortly. Samuels joined the outfit in 1938 and had been foreign manager before he was upped to assistant worldwide supervisor. Previously he was with United Artists, serving as the distrib's liaison between stockholders and the board of directors, and assistant to the president. Levy linked with Disney in 1931, when he became the producer's European adviser. His Wilbank firm publishes Disney comic books and other works.

WB Ups Shavelson

Hollywood, Sept. 25.

Jack L. Warner hoisted Mel Shavelson from scripter to producer, with "The Winning Team" as his first assignment.

Shavelson's writer credits include collaboration on "Always Leave Them Laughing," "On Moonlight Bay," "The Daughter of Rosie O'Grady," "I'll See You in My Dreams" and "Room for One More."

CITES EVILS OF NAT'L POLICY

By GENE ARNEEL

Theatre Owners of America will press for a revamping of the film companies' sales methods to the extent that each theatre account will be considered individually in licensing arrangements, rather than having any national policy for a pic applicable to all exhibs.

This was indicated as TOA's exhibitor-distributor committee went into an all-day huddle yesterday (Tues.) with distribution toppers, held within the framework of the theatre's org's national convention which opened Monday at the Hotel Astor, N. Y.

Key figures in the national TOA setup said it's imperative that the film outfits break away from the idea a 40% rental pic in N. Y. should bring the same terms in smaller operations in the field. Such a deal at the large-capacity Roxy, N. Y., would give the house, say, $60,000 to take a rounded-figure for example, it was said. However, under the same percentage arrangement, the smaller-seating, less elaborate theatre, grossing far less, cannot exist in view of house expenses.

Another view expressed is that such pix as Metro's "The Great Caruso" should not bring the same terms, say, in a remote southern situation, as the film drew in key spots. A TOA official told VARIETY that a "Tarzan" film would be above "Caruso" at the b.o. in some sections, although top money still must be paid for such films as "Caruso."

TOA's objective, it was suggest-

(Continued on page 20)

New Ownership Seen Unlikely to Adopt Radical Changes at Monogram

Although ownership control of Monogram Pictures changed last month, adoption of any radically new policies by the management is unlikely, according to exec-veepee and treasurer George D. Burrows. He declared in New York Monday (24) that it generally takes months for a new format to become effective.

Aside from a new stress on color films, Burrows noted that the firm's unhappy experience with some super-budget Allied Artists pictures is virtually a memory now after two years of tailend selling.

Early in August Burrows, along with producer Scott R. Dunlap and secretary Sam Wolf, sold a block of 82,500 Mono shares to Harold Mirisch, Mono-AA veepee, and G. Ralph Branton, a nominee to the board. Transaction gave Mirisch, Branton and prexy Steve Broidy ownership control.

Meantime, Broidy is scheduled to sail for Britain the end of the week after arriving from the Coast yesterday (Tues.) to attend the Theatre Owners of America Convention. While in England he'll

(Continued on page 141)

See Closer TOA-Allied States Tie At Opening of N.Y. Convention

Closer alliance between Allied States Assn. and Theatre Owners of America via liaison units between the two exhib trade associations, was clearly in prospect at the TOA convention which opened Monday (24) at the Hotel Astor, N. Y.

Actually, a merger of the two groups had been suggested by some TOA toppers, but Abram F. Myers, Allied's board chairman and general counsel, turned it down, indicating dissatisfaction with the terms.

Circumstances are providing increasingly more matters of mutual concern to the two outfits, cueing the need for a closer relationship.

TOA will send its exhibitor-distributor relations committee before Allied's convention, which opens in N. Y. Oct. 30, for presentation of a plan for a system of industry arbitration. Idea of a delegation from one association crashing the other's national conclave represents an important departure from the rivalry which has persisted traditionally.

Myers and A. Julian Brylawski, TOA's legislative contact, and TOA exec director Gael Sullivan have been working together on the new tax bill now before Congress. Allied-ites and TOA-ers also have joined hands in the "Movietime, USA" campaign.

These various instances of unity of effort between Allied and TOA, it's stressed, distinctly point to some sort of alliance on a permanent basis.

Myers and other old-guard Allied toppers felt in the past that TOA

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Changing Vandalism

Reps of seating companies at Theatre Owners of America tradeshow in New York this week report that juvenile vandalism in theatres is apparently both decreasing and changing form.

Seat slashing, which was the favorite trick a few years ago, has given way to a new and even more obnoxious delinquency, although fortunately a less frequent one. It consists of making a hole in the seat with a penknife and stuffing a lighted cigaret in it. Since the upholstery is fireproof, it won't burn, but smolders, causing malodorous smoke that seriously scares uninitiated patrons.

Limit Distribs At TOA Powwow; 1950 Remembered

General sales managers of the film companies were given only limited time by Theatre Owners of America at its current Hotel Astor, N. Y., convention. Not a single distribution topper was invited to address the full conclave, whereas as in the past, TOA, as well as Allied States Assn., invariably gave the sales toppers an opportunity to be heard in the open.

Film company officials, however, did have an opportunity to present their positions on trade practice policies at a private meeting yesterday (Tues.) with TOA's exhibitor-distributor committee. This was a question-and-answer session, with one side doing the interrogating in the morning and coming back in the afternoon to take on the queries.

Reason for the change this year is the experience TOA had at its Houston convention last fall. At that time, nearly a full day was given to addresses by the sales chiefs and a screening of "The M-G-M Story," Metro's elaborate trailer.

This resulted in plenty of beefs within the ranks of TOA. The M-G pic was well received but the exhibs felt little was accomplished and too much time was consumed via the speeches by the distrib chiefs. Latter took the occasion to sound off against theatremen who failed to get behind pix with sufficient ballyhoo. Some also made a pitch for their own product and for more rental coin.

Obviously, the latter did not set well with the exhib audience, thus the complaints. In any event, it's apparent the sales chiefs are not likely to be given so much time at open sessions of future TOA get-togethers.

$54,000 in Commish To Be Divvied Among Agcies. on 'Movietime'

Some $54,000 in commissions on the advertising in the "Movietime U. S. A." drive will be divvied among ad agencies for the various distribs after expenses for production and handling are taken out by Donahue & Coe, which prepared the campaign. Jackpot provided by the regular 15% agency fee will result from placement of full-page and half-page "Movietime" ads in 1,700 papers next week. It will cost $360,000.

Decision to divvy the coin was to prevent hard feelings by other agencies, since Metro pub-ad chief Howard Dietz, who headed the ad committee for the distribs, chose D&C as a matter of convenience. It regularly handles the Metro account.

Division of commissions will be made in accordance with the proportion of the total of 18 films mentioned in the ads each company has. Eight distribs have two pix each and two are represented by a single film. Distribs are paying a pro rata share of the adver-

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O'Donnell, Mayer At TOA Convention

Robert J. O'Donnell, whose past activity in the higher councils of Theatre Owners of America has caused numerous delegates to note his absence from the present New York conclave, is expected to be on hand today (Wed.) at the TOA convention in N. Y. Arthur L. Mayer, exec v.p. of the Council of Motion Picture Organizations, will also be back in New York.

The two execs of the "Movietime U.S.A." drive have been on the Coast making arrangements with the Motion Picture Industry Council for routing of stars throughout the country, which starts at the end of next week. Players will begin fanning through the 48 states Oct. 8.

Warner Bros. pub-ad chief, Mort Blumenstock, who is in charge of the "Movietime" tours, was in Hollywood over the weekend with O'Donnell and Mayer to confab on the arrangements.

TOA to Make Last-Ditch Attempt At Industry Arbitration System

Theatre Owners of America will make its do-or-die effort to establish an industry arbitration system via a pitch before the convention of Allied States Assn., where it will be stressed that endorsement of arbitration by the latter outfit will not commit its members.

TOA wants Allied support for a plan for conciliation of trade disputes, rather than court contests, but is underscoring the fact exhibs will still be free to file legal suits.

Idea for the direct approach to Allied orginated with Mitchell Wolfson, newly-elected TOA prexy. He directed the outfit's exhibitor-distributor committee, headed by Walter Reade, Jr., to work out a "constructive" arbitration program to be proposed at the Allied meeting, which is set for Oct. 30 in N. Y.

Reade's committee members have been holding a special meeting among themselves to draft the proposals and probably will submit their recommendations before a full session of TOA today (Wed.).

Allied's policy to date has been one of willingness to go along with arbitration on condition the distribs revise their competitive bidding policies. Abram F. Myers, Allied's board chairman and gen-

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Detective Story

Powerful mixture of heart, action and humor, adapted from Broadway legit hit and certain for sock b.o.

Paramount release of William Wyler production (Robert Wyler, Lester Koenig, associate producers). Stars Kirk Douglas, Eleanor Parker and William Bendix; features Lee Grant, Cathy O'Donnell, Horace McMahon. Directed by William Wyler. Screenplay, Philip Yordan and Robert Wyler, based on play by Sidney Kingsley; camera, Lee Garmes; editor, Robert Swink. Previewed Sept. 19, '51. Running time, 103 MINS.

Detective James McLeod	Kirk Douglas
Mary McLeod	Eleanor Parker
Detective Lou Brody	William Bendix
A Shoplifter	Lee Grant
Detective Dakis	Bert Freed
Detective Gallagher	Frank Faylen
Detective O'Brien	Grandon Rhodes
Police Reporter	Luis Van Rooten
Arthur Kindred	Craig Hill
Susan Carmichael	Cathy O'Donnell
Lt. Monaghan	Horace McMahon
Endicott Sims	Warner Anderson
Karl Schneider	George Macready
Charles Gennini	Joseph Wiseman
Lewis Abbott	Michael Strong
Patrolman Barnes	Russell Evans
Patrolman Keogh	Howard Joslyn
Miss Hatch	Gladys George
Janitor	Burt Mustin
Mrs. Pritchett	James Maloney
Tami Giacoppetti	Gerald Mohr

William Wyler, with a dream cast of truly pro thesps and a powerful human story, again hits full stride in "Detective Story." The producer-director has polished the legit hit by Pulitzer-prizewinner Sidney Kingsley into a cinematic gem that can't be less than surefire at the b.o.

With Kirk Douglas, Eleanor Parker and William Bendix providing not only marquee decoration but, along with the rest of the colorful cast, performances as good as they've ever given, Kingsley's day in the diary of a midtown Manhattan detective squad takes on its full drama, humor, warmth, tragedy and poignancy.

Scripter Philip Yordan and Robert Wyler have stuck almost to the letter of the original play. Even the location seldom changes from Kingsley's single set, the realistic headquarters room of the detective squad. Yet, Wyler has given the story not only tremendous action, but has used his camera to heighten the engrossing point and counterpoint of plot.

The story is essentially that of a man who drove himself to a welcome death because he lacked compassion and human understanding. He mistook charity and kindness to the wretches who daily passed through the squad room as compromise with evil. Psychopathic in his block to seeing human behavior in anything but black or white, he brought tragedy on himself when unable to give compassion when called for in his personal life.

Douglas is the tortured detective determined unswervingly to do his duty as he sees it. Hunting an illicit doctor who has been delivering illegitimate children, Douglas suddenly finds himself being virtually blackmailed by the medico. Douglas' wife, long before she married him, has occasion to use the charlatan's services—and the doctor hadn't forgotten. Even unable to compromise with a single misstep of his wife who has been true to him, and whom he loves, the detective allows her no alternative but to leave him and himself no alternative but to virtually walk into the bullets of a coked-up fourth-time offender loose in the squad room.

Miss Parker plays the wife with a dignity and emotional depth that makes a dramatic highlight of the scene in which she is forced to reveal her past and another in which she and Douglas think they have come to a reconciliation only to realize a moment later that Douglas's perverted mind again can't compromise.

The personal drama is played against a broad and entertaining mosaic of other drama, humor and young love in the busy squad room. Lee Grant repeats one of the memorable stage roles of recent years as a pathetic, albeit amusing little Brooklynesque femme shoplifter. Cathy O'Donnell and Craig Hill are a pair of kids in love and in minor trouble that anyone less unbending than Douglas would see merits a charitable viewpoint.

Another holdover from the legiter, Joseph Wiseman, is tops as the sneering, dope-filled larcenist who finally gets Douglas in an effort to escape. Still another member of the original Broadway cast whom Wyler wisely used is Horace McMahon, who repeats his understanding performance as commander of the detective squad. Michael Strong, as Wiseman's witless partner in crime, is likewise a fortunate holdover from the legiter.

Neatly-typed dicks include Douglas' partner, Bendix, and Bert Freed, Frank Faylen, William Phillips and Grandon Rhodes. George MacReady is the unlicensed doctor and Warner Anderson excellently cold as his sharp mouthpiece. Luis Van Rooten is fine as a police reporter.

Incidentally, the picture has been almost imperceptibly doctored as far as the medico is concerned to come within the Breen office standards. The unfrocked physician was an abortionist, of course, in the original. Screen version has him actually delivering the illicit children.

Lee Garmes' camerawork is a hefty contribution, incidentally, in giving scope and movement to a story which actually takes place almost all in one room. Wyler's crafty and understanding direction is mostly responsible, however, for the generally fine results and must make Paramount regret that he'll soon be leaving the lot.

Herb.

Come Fill the Cup

Good Cagney vehicle, plus treatise on evils of drink. Can be sold for generally good returns.

Hollywood, Sept. 20.

Warner Bros. release of Henry Blanke production. Stars James Cagney, Phyllis Thaxter; features Raymond Massey, James Gleason, Gig Young. Directed by Gordon Douglas. Screenplay, Ivan Goff, Ben Roberts, from novel by Harlan Ware; camera, Robert Burks; editor, Alan Crosland, Jr.; music, Ray Heindorf. Tradeshown Sept. 4, '51. Running time, 113 MINS.

Lew Marsh	James Cagney
Paula Copeland	Phyllis Thaxter
John Ives	Raymond Massey
Charley Dolan	James Gleason
Boyd Copeland	Gig Young
Dolly Copeland	Selena Royle
Julian Cuscaden	Larry Keating
Maria Diego	Charlita
Lennie Carr	Sheldon Leonard
Ike Bashaw	Douglas Spencer
Don Bell	John Kellogg
Hal Ortman	William Bakewell
Travis Ashbourne, III	John Alvin

Warners has combined a grim study of alcoholism with a typical James Cagney drama and, while the mixture is not quite 100-proof it's better than most blends and will rate a boxoffice response under proper selling. The typical Cagney phases of the story provide a good supply of commercial values to attract his action fans.

About the first third of the story is taken up with a detailed study of a man with a great thirst which kills his newspaper career, shoves him down the ladder to skid row and into the alcoholic ward of a hospital, where he finds a friend and the will to battle his affliction. After this very well done, thought-provoking portion is out of the way, film settles down to the kind of rough-tough pyrotechnics expected of a Cagney vehicle.

While Cagney scores dramatically in his study of an alcoholic, these phases haven't the commercial appeal of his later character as a reformed drunk who gets back into the newspaper game, rises to city editor, is forced to wet-nurse the publisher's nephew through a bourbon haze, becomes involved with gangsters and winds up in a slugfest for a happy ending.

The Ivan Goff-Ben Roberts script has solid dialog and a believeable Cagney character — a competent writing chore considering the elements to be blended. Sometimes the blend is watered down a bit too much but the overall job is a good credit, sharpened by most of the performances.

Gordon Douglas' direction misses few bets. Besides Cagney, two others stand out in performance. They are James Gleason, as the former alcoholic who takes Cagney under his wing after the d.t. siege in the hospital. The other is Gig Young, swell as the publisher's nephew.

Phyllis Thaxter, the girl Cagney loses to Young because of drink (an ironic touch); Raymond Massey, the publisher; Selena Royle, a Silver Cord mother; Larry Keating and Charlita are all good. A weak spot in the character interpretation is the comic gangster done by Sheldon Leonard, as much a directorial fault as the player's.

Henry Blanke's production supervision gives the film topnotch casting and a lineup of physical values exactly fitted to the story. Robert Burks' lensing is skilled, as are the other technical contributions.

Brog.

The Lady From Texas
(COLOR)

Good outdoor comedy-drama for family audiences.

Hollywood, Sept. 21.

Universal release of Leonard Goldstein production. Stars Howard Duff, Mona Freeman, Josephine Hull; features Gene Lockhart, Craig Stevens, Jay C. Flippen, Ed Begley. Directed by Joseph Pevney. Screenplay, Gerald Drayson Adams, Connie Lee Bennett; story, Harold Shumate; camera (Technicolor), Charles P. Boyle; editor, Virgil Vogel. Previewed Sept. 12, '51. Running time, 78 MINS.

Don Mason	Howard Duff
Bonnie Lee	Mona Freeman
Miss Birdie	Josephine Hull
Judge Sellers	Gene Lockhart
Cyril Guthrie	Craig Stevens
Sheriff	Jay C. Flippen
Dave Blodgett	Ed Begley
Mabel	Barbara Knudson
Jose	Chris-Pin Martin

There is a nice warm feeling to "The Lady From Texas" that fits it strongly as family entertainment. While dealing with cowboys and cattle ranches, film isn't an out-and-out oater of the stock type. Mood it creates and the Technicolored hues in which it is lensed shape it for an okay reaction in the general situation, particularly outside of the less cosmopolitan cities and runs.

Howard Duff is a saddle tramp who can't hold a job because he hates to see people pushed around. Heroine Mona Freeman, kitchen slavey on a large ranch into which Duff has wandered, sees in him just the man to save the nearby spread of her friend, Josephine Hull, from the skullduggery of Craig Stevens and his wife, Barbara Knudson.

It's an unwilling Duff who is trapped into his do-good setup but after he comes in closer contact with Miss Hull, the widow of a Union soldier who still refuses to admit his death on the battlefield, he's all-out to right the wrongs. In his efforts to gain control of the ranch so he can sell it to a railroad, Stevens tries to have Miss Hull declared insane and placed in his custody.

Trial, spiced with plenty of laughs and heart-tugs, brings out that Miss Hull feels her late husband was too wonderful a person to be dead, so she has continued her gentle deception over the years. Quite a point is made of reading a letter from Abraham Lincoln, addressed to the widow of an honorably dead war hero, and Miss Hull's great thespian talent comes to the fore in punching this straight at the heart.

Joseph Pevney directed most capably to bring warmth and plenty of humor to the telling of the Harold Shumate story, scripted by Gerald Drayson Adams and Connie Lee Bennett. Duff and Miss Freeman team pleasantly in trying to keep pace with Miss Hull. Gene Lockhart, the judge; Stevens, Jay C. Flippen, the sheriff; Ed Begley, a ranch-owner, and Chris-Pin Martin, Miss Hull's Mexican helper, all make their footage count.

In addition to the Technicolor dressing given the production, Leonard Goldstein's supervision also shapes it up nicely for the market in which it will find its best level. Charles P. Boyle did the good camera work.

Brog.

The Magic Carpet
(COLOR)

Fair escapist fantasy, for more general release situations. Oke for juve appeal.

Hollywood, Sept. 25.

Columbia release of Sam Katzman production. Stars Lucille Ball, John Agar, Patricia Medina; features George Tobias, Raymond Burr, Gregory Gay, Rick Vallin, Jo Gilbert. Directed by Lew Landers. Written by David Mathews; camera (Supercinecolor), Ellis W. Carter; editor, Edwin Bryant. Previewed Sept. 21, '51. Running time, 82 MINS.

Narah	Lucille Ball
Ramoth	John Agar
Lida	Patricia Medina
Gazi	George Tobias
Boreg	Raymond Burr
Ali	Gregory Gay
Abdul	Rick Vallin
Maras	Jo Gilbert
Ahkmid	William Fawcett
Tanya	Doretta Johnson
Estar	Linda Williams
Copah	Perry Sheehan
Vernah	Eileen Howe
Nedda	Minka Zorka
Ziela	Winona Smith

Arabian Nights-like fable, in color, will have more appeal to moppet ticket-buyers than adults. "The Magic Carpet" is a fair escapist picture that will level off in the more general situation as a modest attempt at entertainment, pretentiously dressed up beyond its worth.

Lucille Ball is wasted in her role of a princess but does supply a fair amount of marquee value. John Agar, as the dashing hero, is stilted. Responsible for some life to the footage and much eye appeal is Patricia Medina, remaining member of the top trio of players.

The never-never tale concocted by David Mathews opens with a prolog in which the Caliph of Baghdad is murdered. His infant son escapes, however, having been placed on the magic carpet which bears him to the safety of a loyal subject's home, where he is raised without benefit or knowledge of his royal beginning.

Story proper concerns the successor Caliph's oppression of his subjects and the uprising against his tyranny led by the now-grown prince. Latter, played by Agar, dashes around the desert as the Scarlet Falcon harassing the Caliph's soldiers and in-between-times posing as court physician. Lots of harem cuties and Miss Ball as the princess get nowhere with the noble doc, nor does Miss Medina, comely sister of one of the Falcon's men, George Tobias. Eventually, Agar's true identity is uncovered by Raymond Burr, the Caliph's vizer, but with the aid of the carpet and a lot of derrin'-do, the hero is able to make right triumph and clinches with Miss Medina for the finale.

Formula development has a touch of tongue-in-cheek every once in a while to lighten unfoldment, but not enough to lift it above the routine. Tobias, Burr, Gregory Gay as the Caliph, Rick Vallin, Jo Gilbert and others are adequate to light demands of the script and Lew Landers' direction.

Okay values for budget outlay have been achieved by Sam Katzman's production supervision. The Supercinecolor tints show up nicely through the camera work of Ellis W. Carter.

Brog.

Adventures of Captain Fabian

Hackneyed costume adventure with slight b.o. chances despite Errol Flynn for marquee flash.

Hollywood, Sept. 22.

Republic release of William Marshall production. Stars Errol Flynn, Micheline Prelle; features Vincent Price, Agnes Moorehead, Victor Francen. Directed by Marshall. Screenplay, Errol Flynn; camera, Marcel Grignon; editor, Henri Taverna; music, Rene Cloerec. Reviewed Sept. 22, '51. Running time, 97 MINS.

Captain Fabian	Errol Flynn
Lea Marriotte	Micheline Prelle
George Brissac	Vincent Price
Jezebel	Agnes Moorehead
Henri Brissac	Victor Francen
Constable Gilpin	Jim Gerald
Madam Pirott	Helena Manson
Emil	Howard Vernon
Phillipe	Roger Blin
Housekeeper	Valentine Camax
Judge Brissac	Georges Flateau
Cynthia Winthrop	Zanie Campan
Constant	Reggie Nalder
Defense Attorney	Charles Fawcett
Mate	Aubrey Bower

Republic has taken this William Marshall production, filmed in France, for release. Other than the value attached to Errol Flynn's name on the marquees, it has scant b.o. merit and the entertainment worth is equally minus.

Title cards credit Flynn with the screenplay and Marshall for both production and direction. Results show little experience, or instinct, for attractive film-making. Dialog and situations are unbelievable, and the directorial pacing is extremely slow. Film does have a bang-up dockside fight for the finale but this comes too late to balance the earlier flaws. Footage also is way overlength at 97 minutes.

Story is laid in early New Orleans. Plot deals with the efforts of Micheline Prelle, servant girl, to advance herself to a home and husband on Charles St. To do so she first uses Flynn, a sea captain, to save her from hanging for murder. To show her appreciation she tricks Vincent Price, a New Orleans fop from a proper family, into marriage after she has goaded him into killing his uncle. Windup finds Flynn accused of the murder but managing to escape and fight his way back to his boat. His men and a mob tangle at the dock, and the ship, loaded with dynamite, explodes. In the fight, Miss Prelle is killed and the curtain comes down on Flynn bearing her body away in his arms.

The inexpert script and direction don't permit the players to find their roles. Flynn walks through the footage as an illdefined character, as do most of the others. Miss Prelle's physical attractiveness serves her in good stead. Price has a thankless, stereotype role, and Agnes Moorehead's talent is never used as the weird companion to Miss Prelle. Victor Francen and the others are lost in the vague, rambling story-telling.

Musical score by Rene Cloerec has its moments, as does the camera work by Marcel Grignon. Other technicals credits are standard.

Brog.

The Magic Box
(BRITISH)
(Color)

Biopic of British film pioneer starring Robert Donat; okay prestige pic for U. S. market.

London, Sept. 19.

British Lion release of Festival Film Production. Stars Robert Donat. Directed by John Boulting. Screenplay, Eric Ambler; camera (Technicolor), Jack Cardiff; editor, Richard Best; music, William Alwyn. At Odeon, London, Sept. 18, '51. Running time, 118 MINS.

William Friese-Greene	Robert Donat
Edith Friese-Greene	Margaret Johnston
Helena Friese-Greene	Maria Schell
Lord Beaverbrook	Robert Beatty
Grahame Friese-Greene	J. Charlesworth
Maurice Friese-Greene	John H. Davis
Reporter	Michael Denison
Mrs. Claire	Joyce Grenfell
Kenneth Friese-Greene	James Kenney
Orchestra Conductor	Miles Malleson
Cousin Alfred	Bernard Miles
Policeman	Laurence Olivier
Mr Lege	Michael Redgrave
Arthur Collings	Eric Portman
Bank Manager	Emlyn Williams
Claude Friese-Greene	David Oake
Ethel Friese-Greene	Janette Scott
Jack Carter	Richard Attenborough
Soloist at Concert	Oda Slobodskaya
William Fox Talbot	Basil Sydney
Hotel Receptionist	Kay Walsh

With a cast list resembling a Who's Who of the British screen, the "Magic Box" represents a standout contribution by the film industry here to the 1951 Festival of Britain. It is a picture of great sincerity and integrity, superbly acted and intelligently directed. A non-profit making venture for the producers, there is every likelihood that it will chalk up big profits for exhibitors. For the American market, it can be regarded as a prestige offering. Although intensely British in theme, the subject matter has wide dramatic appeal. This is one British picture that need not be confined to the art house trade, but fairly safely can be recommended for wide-scale release.

What more fitting subject could there have been to mark the Festival than a biopic of William Friese-Greene? This story of the British motion picture pioneer is charged with real life drama, with the major incidents in his often tragic life handled with a delicate degree of emotion and poignancy. The flashback method of telling the story may be open to some criticism but it is done, effected ingeniously and seems the logical way of handling the plot.

Eric Ambler's screenplay is taken from Ray Allister's biography, "Friese-Greene; Close-Up of An Inventor." And the script pinpoints all the major triumphs and tragedies in the life of this pioneer, from his youthful beginnings as a photographer's assistant, to his death in 1921 at a film industry meeting with only the price of a cinema ticket in his pocket.

With virtually a free choice of all the British talent, casting of the "Magic Box" was one of the major production problems. The selection of Robert Donat as Friese-Greene is an excellent one. Always a polished performer, he brings a new depth of sincerity and understanding to the role. It is a performance rich in human qualities, getting the right emotional pitch during the moments of triumph, and reflecting the despair at times of failure and frustration.

His two wives are portrayed with infinite charm by Maria Schell and Margaret Johnston. Miss Schell, as the ailing girl from Switzerland, shares the inventor's first and greatest triumph. Her performance is frequently animated, always sensitive. Miss Johnston, as the second wife, on the other hand, shares only his failures. Her interpretation reflects the misery that these bring to herself and her five sons.

For the remainder of the cast, all the top names of British films have been recruited. Many front ranking stars have little more than walk-on bits, and quite a few just make a brief appearance without even a line of dialog. The names are too numerous to list, but mention must be made of a fine cameo from Sir Laurence Olivier as a policeman who is the first to see the inventor's moving picture; of a little gem from Miles Malleson as the conductor of a choral society, and Eric Portman as Friese-Greene's partner in a London photographic business.

Technical qualities are first-class. Jack Cardiff's Technicolor lensing maintains a high standard. John Bryan's designs strike the right note of fidelity, and Richard Best's editing, while not aimed at speeding up the production, is efficient and effective.

Myro.

The Sea Hornet
(SONGS)

Acceptable deep-sea diver action meller for general runs.

Hollywood, Sept. 22.

Republic release of Joseph Kane production. Stars Rod Cameron, Adele Mara, Adrian Booth, Chill Wills; features Jim Davis, Richard Jaeckel, Ellen Corby, James Brown. Directed by Kane. Written by Gerald Drayson Adams; camera, Bert Glennon; special photography, Ellis F. Thackery; editor, Tony Martinelli; songs, Jack Elliott, Nathan Scott. Reviewed Sept. 22, '51. Running time, 84 MINS.

Gunner McNeil	Rod Cameron
Suntan Radford	Adele Mara
Ginger	Adrian Booth
Swede	Chill Wills
Tony Sullivan	Jim Davis
Johnny Radford	Richard Jaeckel
Mrs. Drinkwater	Ellen Corby
Pete Hunter	James Brown
Rocky Lowe	Grant Withers
Sprowl	William Ching
Condor	William Haade
Bone	Hal Taliaferro
Waiter	Emil Sitka
Clerk	Byron Foulger
Lieut. Drake	Monte Blue
Salty	Jack Pennick

Republic has an acceptable actioner in "The Sea Hornet." For general situations response to its standard action melodramatics should be okay, and it has added help of the names of Rod Cameron, Chill Wills, and others for this particular market.

Producer-director Joseph Kane sends his players through the Gerald Drayson Adams original script at a pace that answers demands of a plot dealing with deep-sea divers, "dames" and a stolen gold shipment worth $1,000,000. Sprinkled into the action are several songs, on which Adrian Booth

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IA-PAR DEAL KEY TO SPG FUTURE

Chemical Bank, N.Y., Most Active In Past 2 Months on Indie Loans

Bank of America in Los Angeles, which for many years was the prime source of coin for indie producers, has been pretty well displaced as the leader in that field recently by Chemical Bank & Trust Co. in New York. Edwin C. Van Pelt, Chemical v.p. in charge of film loans, said this week that the past two months have been the busiest in this regard in the institution's history.

Resurgence is in part due to the strengthened position of United Artists, which is the principal distributing outlet for indie product. Many of the loans now being worked out, Van Pelt said, are for UA producers. Chemical, however, has money currently in pix going through at least five other distribs.

Bank loans altogether are more easily obtainable now than for the past three years or so, when sliding grosses and the clippings they took on a number of pix had the financial institutions wary. Guaranty Trust, N. Y., for instance, has never returned to the field in which it was highly active four or five years ago, while Bankers Trust, N. Y., Security-First National in Los Angeles and Bank of America, which were also leaders in indie financing, are mighty slow in opening vaults now.

UA until three or four months ago, when the new Arthur B. Krim regime showed convincing strength, was on the blacklist of all banks. None would lend money to producers for pix being distributed by it.

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Disney 'Alice' Seen Far Outdistancing Bunin's Version

While Walt Disney's "Alice in Wonderland" is doing slightly less biz than was originally anticipated, it now appears likely to wind up with a domestic gross many times that of Lou Bunin's rival "Alice." The pix were released within two days of each other in New York in July and have played opposite each other in a number of locations ever since.

Although the Disney pic is disappointing in that it won't reach the $4,300,000 gross tallied by the producer's "Cinderella" last year, it will nevertheless wind up close to the head of the top-grosser list for 1951. Present indications are for a tally of around $3,000,000.

Disney pic has played in excess of 2,500 engagements so far, while Bunin's has had under 100. On the basis of playing experience to date, it appears highly unlikely of getting more than $200,000 gross.

Bunin biz has been generally

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BANKERS TRUST SET TO FINANCE CHAPLIN PIC

Bankers Trust Co., N. Y., is financing Charles Chaplin's forthcoming picture, "Limelight." Bank is understood to have tentatively committed itself to put up at least half of the estimated $1,250,000 budget.

Comedian has a personal fortune many times larger than the bank loan. Securities will provide collateral, so that little if any risk is involved in the financing. Coin is believed needed by Chaplin merely because his wealth is naturally not in cash form.

Pic is expected to go into production early next year or sooner. Claire Bloom, English stage and screen player, who was selected by Chaplin for the lead after a long search for an actress, arrived in New York from London Monday (24) on the Mauretania.

Miss Bloom will play the role of a ballerina in the story, which tells of the downfall of an English comedian. Locale is London. As with previous films, Chaplin wrote the story and screenplay and composed the score. He'll direct as well as star in the pic.

Par's Dilemma

When Paramount released the Pine-Thomas picture, "Albuquerque," in England the title was changed to "Silver City" on the theory that the British film fans wouldn't know what the original tag meant.

Now Paramount has a Nat Holt production, "Silver City," and is wondering what title to use for release in England.

UA Bows to Prod. Getting 1st Coin As Lure for Distrib

In an effort to latch on to top pix, United Artists this week was said to be considering new deals under which the company would not take its share of distribution revenue until a certain amount is collected by the producer.

This is the arrangement which the distrib has with Harry Popkin for "The Well." Excluding coin covering expenses for prints and advertising, the first $500,000 in rentals goes to Popkin. When that amount of gross business is reached, UA begins to take out its share of the revenue figured on the initial $500,000 and future income.

It's felt such financial setups could do much in the way of encouraging bank loans to the indie film-makers in that the banks would have first crack at incoming coin with no immediate deductions for distribution fee. There would be that much assurance of a payoff on their loans.

Company had entered into a limited number of such agreements when Gradwell Sears was president but has refrained from them in recent years. Actually, the Popkin deal stemmed from the possibility "Well" would go to Columbia, to which Popkin appeared switching. When UA came up with the $500,000 proposition, Popkin accepted.

SHORT INTEREST IN 8,815 UPT SHARES

Short interest in 8,815 shares of United Paramount Theatres stock was disclosed by the N. Y. Stock Exchange as of Sept. 14. This was up from 7,895 the previous month.

Short interest investors offer the stock at present for delivery at a later date when they believe the stock will be down to a lower price.

No short interest existed in other industry issues, indicating the general feeling in the financial area that film shares currently are strong.

5 Distribs Paid Off To Settle Pa. % Suits

Scranton, Sept. 25.

Some five percentage suits brought in Federal Court by several major distributors against Austin Interrante, operator of the Rowland Theatre, Phillipsburg, Pa., have been settled. Plaintiffs were Paramount, 20th-Fox, Warners, RKO and United Artists.

Actions against Interrante were concluded upon filing of a stipulation that the exhib had paid in full the amount sought in the complaint. Reed, Smith, Shaw & McClay of Pittsburgh repped the distribs, with the New York firm of Sargoy & Stein of counsel.

Hogan Re-elected

Hollywood, Sept. 25.

Harry Hogan was unanimously re-elected president of the Script Supervisors Guild.

OTHER UNITS EYE PACT OUTCOME

Whether there is a further shift to the right in film unionism, following the first affiliation last week of a Screen Publicists Guild unit with the International Alliance of Theatrical Stage Employees, will probably be determined by the type contract the IA wins for Paramount flacks.

Publicists at most of the other homeoffices, affiliated with District 65 of the Distributive, Processing & Office Workers of America, are watching with interest the switch made by their colleagues at Par. They feel the tale will be told with negotiation of a new pact to replace the present one, which expires at most companies Oct. 20.

If the IA demonstrates its strength by winning important improvements in the Par flackery deal, DPOWA may have considerable trouble holding down further defections. Whole swing of the industry labor picture in New York thus hinges in a way on the quality of contract IA gets.

DPOWA is in a doubly tight spot because some companies are refusing to recognize it as collective bargaining agent for the press agents. It is faced with proving itself as their representative before it can even begin actual negotiations for a new agreement starting Oct. 21.

Refusal to recognize DPOWA grows out of a series of mergers and changes of affiliation the union has gone through. When the present contracts were made two years ago, SPG was associated with the United Office & Professional Workers of America, which was tossed out of the CIO as a Communist union. SPG then affiliated with

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Color Pix Hike Slows Income For Major Cos.

Increase in the number of pix in color is slowing income return on their films by the major companies. Several, as a result, are considering changing their amortization tables or setting up a separate, slower amortization table for tinted pix.

Money from the pastelized product is tardy in reaching the treasuries because of the added time it takes to get prints in distribution overseas. In addition to the normal delay in obtaining color prints, there's a second wait for the dubbed and subtitled versions for use abroad.

As a result, instead of having the bulk of their money within 78 or 104 weeks after the start of distribution in the U. S., companies are finding that with the vari-hued pix it is taking much longer. By using the old black-and-white amortization tables, profits are made to appear unfairly small.

Difference in speed of release of b&w and color pix has always been true. In the past, however, the percentage of tinted product has been so small that it didn't have too much overall effect. It's different now, though, with the increase in use of color—and the expected further increase.

Amortization tables are designed to weigh off a percentage of a picture's cost against anticipated income during each week of release. By extending the time allowed for amortization, a smaller percentage is charged off each week. Thus, in balancing income any particular week against the portion of the film charged against that week, an extended table gives the appearance of a bigger profit.

Companies like to show good profits for the benefit of the stockholders, of course but even more important is keeping profits on a fairly even keel for tax purposes.

Raibourn Concedes RCA Color 'Best' But Par's Is Ditto—And Cheaper

Animal Kingdom

Hollywood, Sept. 25.

Jesse White's film career is still surrounded by zoological specimens, even though he does not travel with a circus.

He has played opposite a rabbit in "Harvey," a mule in "Francis" and a chimp in "Bonzo." His latest role is in Metro's "One Piece Bathing Suit," as a kangaroo trainer.

Similarity in TV, Rep Pacts Pointed Up in L. A. Suit

Hollywood, Sept. 25.

By his own use of standard Screen Actors Guild contracts in the inking of players for his telepix company, Roy Rogers is indirectly admitting Republic's contention that it has the right to sell or lease Rogers' pictures to television on a commercial basis. This was the opinion of Rep attorney Herman Selvin today (Tues.) in L. A. Federal Court in Rogers' action against his former studio to prevent the release of his pix to video.

Selvin said the terminology used in the SAG pact, which is used by Rogers' vidpic outfit, and Rogers' former contract with Rep, is identical and, by use of these contracts, the cowboy star admits Rep's right to peddle his films. Selvin showed several types of pacts to Art Rush, Rogers' manager, during the cross-examination and asked if he had seen such contracts previously. Rush said he had not. Rogers' attorney, Frederick Sturdy, objected to introduction of the pacts as evidence.

Selvin argued to the court he was showing them to demonstrate that the conduct of Rogers and his reps in using the contracts is placing a construction on them which,

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RKO UNIT THE 7TH TO CLAIM 'ODYSSEY'

Hollywood appears to have discovered the classics. American Pictures Corp., RKO indie unit, last week followed Cecil B. DeMille and Metro in staking out a claim to Homer's "Odyssey."

In all, there are seven claimants to priority on the property. Metro, DeMille and American have all registered their interest with the Motion Picture Assn. of America in the past month.

Who actually has first call on the classic will probably depend on who can give indication he really has a script in work and has serious intention of producing a pic.

Technically, indie Otto Klement would appear to have the edge since he registered "The Odyssey" title Sept. 13, 1949. Others who have registered that label or "Homer's Odyssey" are Sam X. Abarbanel, Jan. 12, 1950; United Productions of America (cartoon makers), April 22, 1950; David O. Selznick, July 3, 1950; DeMille, Aug. 20, 1951, and Metro, Aug. 27, 1951.

American Pictures has also registered "Homer's Ulysses," "Homer's Iliad," "Ulysses" and "Ulysses and Penelope."

1952 Variety Meet Chairman Set

Las Vegas, Sept. 25.

Jacob Kozloff named general chairman for the 16th annual convention of Variety Clubs International to be held here in April, 1952. Kozloff came to Las Vegas in 1947 from Lebanon, Pa., after retiring as head of the Lebanon Valley Brewing Co. to become affiliated with Golden Nugget here.

Paramount subsid, Chromatic Television, Inc., acquired a factory in Connecticut last week and will go into immediate production of its new combo black-and-white and color video tube, v.p. Paul Raibourn disclosed in New York yesterday (Tues.).

Raibourn said the plant had a capacity of about 50,000 tubes a year and Par didn't intend to go beyond that. Patents will be licensed to other manufacturers to supplement the supply.

Reason for Chromatic going into manufacturing itself, the Par exec explained, "is in order to get the tubes around and talked about; we want the public and the industry to see what we have."

In response to RCA, following a page one story on Par's new tube in the N. Y. Times last week, Raibourn freely admitted, "RCA's tube gives just as good results as ours. No one can expect to get better color than RCA's."

"However," Raibourn quickly added, "there's a big economic difference between them. Ours is easy to make and theirs is extremely difficult. As a result we can make our tube at a very reasonable price. They can't. And since the quality is equal, you know which one people will buy."

GE's Rave Commercial

Raibourn declared that General Electric research staff, shown the Chromatic tube, proclaimed it "the simplest ever made." Its value lies in the fact that it will work with either the CBS or RCA color systems, has a built-in switchover from b&w to color and

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UA Seeks to Fill Job Of Foreign Chief Until Picker Can Take Over

United Artists is seeking to fill the post of foreign operations chief on a temporary basis. Idea is to bring in an exec to take over the spot until Arnold Picker severs his ties with Columbia and will be free to take the job permanently.

Distrib probably will offer the assignment to someone now employed by the company in a foreign territory. UA at present has neither a foreign department topper, which post had been held by Arthur W. Kelly, nor a foreign sales manager. Latter opening came about with Al Lowe's bowout this month.

Lowe, incidentally, has not entirely disassociated himself from the company. He's on inactive status now, reportedly collecting half of his previous $500 weekly salary. But there appears some chance he may return to an active post with UA.

NO REPLACEMENT FOR PICKER DUE AT COL

Columbia is understood planning no replacement for Arnold Picker as second man in its foreign department. Instead, his duties as chief aide to international prexy Joseph McConville will probably be divided mong a number of men, including Bernard Zeman and Harry Kosiner. Reportedly, one of the execs in the field may also be brought in to further supplement the homeoffice manpower.

Picker has a contract to become foreign manager of United Artists. He still has more than a year to go, however, under his Col contract. Col is unwilling to see him go before his time is up, but it is thought likely that he will get his release some time before then.

Par's Houdini Biog

Hollywood, Sept. 25.

Harry Houdini, king of magicians in a bygone era, will be biographed by Paramount, with George Pal as producer, starting in November.

Picture will be based on a book by Harold Kallock.

'Streetcar' Smash $23,000 in Slow L.A.; 'Behave' Brisk 26G, 'Hill' 10G, 'Fabian' Fair 30G, 'Lady' Dim 18G

Los Angeles, Sept. 25.

New bills this round are on the lightside with the exception of "Streetcar Named Desire," which shapes terrific $23,000 in comparatively small-seater Beverly Hills. This is an upped-scale run. Best of regular-priced lot is "Behave Yourself," nice $26,000 in two theatres.

"Captain Fabian" and "Sea Hornet" looms mildish $30,000 in five sites, some small houses. "Law and Lady" looks thin $18,000 in two spots. "Thunder on Hill" is slow $19,000 in three locations.

Fourth frame of "David and Bathsheba" is holding up well with $20,000 while "Place in Sun" looms okay $6,500 in sixth Fine Arts round. Other holdovers are light.

Estimates for This Week

Los Angeles, Vogue, Uptown, Loyola, Wilshire (FWC) (2,097; 885; 1,719; 1,248; 2,796; 70-$1.10) —"Adventures Capt. Fabian" (Rep) and "Sea Hornet" (Rep). Mild $30,000. Last week, "No Highway" (20th) and "Queen for Day" (UA) sad $20,000.

Hollywood, Downtown, Wilton (WB) (2,756; 1,757; 2,344; 70-$1.10) —"Force of Arms" (WB) (2d wk). Slow $17,000. Last week, light $23,200.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Law and Lady" (M-G) and "The Strip" (M-G). Thin $18,000. Last week, "Angels in Outfield" (M-G) and "Palooka Triple Cross" (Mono) (Loew's only) (8 days), thin $16,200.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1)—"Behave Yourself" (RKO) and "Big Gusher" (Col). Nice $26,000. Last week, "Pickup" (Col) and "Criminal Lawyer" (Col) (2d wk-4 days), $9,600.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60) —"Here Comes Groom" (Par) and "Two Gals and Guy" (UA) (L. A. only) (3d wk). Fair $12,000. Last week $14,300.

United Artists, Ritz, Iris (UA-FWC) (2,100; 1,370; 814; 70-$1.10) —"Thunder on Hill" (U) and "$2 Better" (Indie). Mild $10,000. Last week, "Little Egypt" (U) and "G. I. Jane" (Lip) (8 days), $10,600.

Four Star (UA) (900; 70-90) —"Five" (Col) (4th wk). Fair $3,000. Last week, $4,000.

Fine Arts (FWC) (677; 80-$1.50) —"Place in Sun" (Par) (6th wk). Okay $6,500. Last week, $7,600.

Beverly Canon (ABC) (520; $1)—"Kon-Tiki" (RKO), closed out 21-week run at excellent $1,600. Last week, $1,800.

Laurel (Rosener) (846; $1.20-$2.40)—"Tales Hoffmann" (Indie) (17th wk). Into 17th round Monday (24) after okay $4,200 last week.

Chinese, Globe (FWC) (2,048; 799; 80-$1.50)—"David and Bathsheba" (20th) (4th wk). Nice $20,000. Last week, $24,700.

Orpheum, El Rey, Hawaii (Met-FWC-G&S) (2,213; 861; 1,006; 60-90)—"His Kind Woman" (RKO) (4th wk). Off to $10,000. Last week, solid $13,300.

Beverly Hills (WB) (1,612; 80-$1.50)—"Streetcar Named Desire" (WB). Opened this deluxe nabe for special, advanced-priced run, socko $23,000.

Broadway Grosses

Estimated Total Gross
This Week $624,000
(Based on 19 theatres)
Last Year $461,200
(Based on 18 theatres)

'Mob' Bangup 11G, Cincy; 'Man' $8,500

Cincinnati, Sept. 25.

Trade generally is above par this round. Of three new bills, "The Mob" is sturdy in the Palace and "Iron Man" at Capitol and "Magic Face" at Grand are nip and tuck. Two whopper holdovers, "David and Bathsheba" and "That's My Boy," represent nearly half of current total count.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"That's My Boy" (Par) (2d wk). Hefty $13,000 on heels of, wow $25,000 starting sesh, among theatre's top grossers in past decade.

Capitol (Mid-States) (2,000; 55-75)—"Iron Man" (U). Moderate $8,500. Last week, "Christy" (20th), $7,000.

Grand (RKO) (1,400; 55-75)—"Magic Face" (Col) and "This Is Korea" (Rep). Lively $8,500. Last week, "Angels in Outfield" (M-G) and "Chain Circumstance" (Col), $6,500.

Keith's (Mid-States) (75-$1.25)—"David and Bathsheba" (20th). Solid $16,000. Last week, smash $25,000, a modern house record here. Holds again.

Lyric (RKO) (1,500; 55-75)—"Bachelor and Bobby-Soxer" (RKO) and "Reformer Redhead" (Rep) (reissues) split with "Command Decision" (M-G) and "12 O'Clock High" (20th) (reissues). Limp $4,000. Last week, "Flying Leathernecks" (RKO) (m.o.), $4,500.

Palace (RKO) (2,600; 55-75)—"The Mob" (Col). Sturdy $11,000. Broderick Crawford's personals opening day after a day with local press plus on radio and TV shows rewarded with fast start. Last week, "Mask of Avenger" (Col), $7,500.

'Leathernecks' Staunch 14G, Indpls.; 'Mob' 10G

Indianapolis, Sept. 25.

Biz is spotty but generally okay at first-run situations here this stanza. "Flying Leathernecks" is standout, with a stout figure at the Indiana. "The Mob," at Loew's, also looks good, with "Force of Arms," at Circle, only modest.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-70)—"Force of Arms" (WB) and "Hard, Fast, Beautiful" (RKO). Modest $9,000. Last week, "Millionaire for Christy" (20th) and "Young As You Feel" (20th), $9,500.

Indiana (C-D) (3,200; 50-70) —"Flying Leathernecks" (RKO) and "Triple Cross" (Indie). Big $14,000. Last week, "His Kind of Woman" (RKO) and "Havana Sklies" (Indie), $12,000.

Loew's (Loew's) (2,427; 50-70) —"The Mob" (Col) and "Two of Kind" (Col). Nice $10,000. Last week, "Angel in Outfield" (M-G) and "Flame of Stamboul" (Col), $11,000 in 10 days.

Lyric (C-D) (1,600; 50-70)—"Disk Jockey" (Mono) and "Once a Thief" (Indie). Pulled after 3 days, only $1,500. "Werewolf of London" (U) and "Phantom of Paris" (M-G) (reissues), did mild $3,000 in 4 days. Last week, "Underworld Story" (UA) and fight pix, fair, $5,500.

Spike Jones Band Lifts 'Christy' to $25,000, Hub; 'Woman' 18G, 'Angels' 21G

Boston, Sept. 25.

Unexciting biz at major spots this stanza with biggest noise at the Boston, where Spike Jones band has brought back stage fare with "Millionaire For Christy," "His Kind of Woman" at Memorial shapes good but "Angels in Outfield" at State and Orpheum, in spite of rave notices, looks only fair. "David and Bathsheba" at Paramount and Fenway still is oke in second week at upped prices. "Here Comes Groom" is neat in second stanza at Met. "People Will Talk" opened well at Astor.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) —"People Will Talk" (20th). Solid $12,000. Last week, "Belvedere Rings Bell" (20th) (2d wk), $5,000.

Boston (RKO) (3,200; 74-$1.10)—"Millionaire for Christy" (20th) plus Spike Jones orch onstage. Good $25,000 or near expected. Last week, "Never Can Tell" (U) and "Assassin For Hire" (Indie), fair $9,500 at film scale.

Fenway (NET) (1,373; 95-$1.25) —"David and Bathsheba" (20th)

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'Groom' Stout 14G, Standout in D.C.; 'Angels'-Vaude 20G, 'David' 25G, 2d

Key City Grosses

Estimated Total Gross
This Week $2,731,000
(Based on 24 cities, 214 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,309,000
(Based on 25 cities, and 200 theatres.)

'Woman' Fat 17G, Frisco; 'Hill' 11G

San Francisco, Sept. 25.

Market Street is bogged down here this week despite many conventions and tourist influx. Paramount, with "Jim Thorpe," is pacing all first-runs with a socko total. Also very nice is "His Kind of Woman" at Golden Gate. "Thunder on Hill" shapes fine at United Artists while "Force of Arms" is rated okay at St. Francis. Elsewhere it is not so good.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"His Kind of Woman" (RKO) with opening day personal by Vincent Price. Nice $17,000. Last week, "Flying Leathernecks" (RKO) (2d wk) plus fight pix, $21,000.

Fox (FWC) (4,651; 60-95)—"Meet After Show" (20th) and "This Is Korea" (Rep). Slow $16,500. Last week, "David and Bathsheba" (20th) (3d wk), fine $14,500 at $1.20-$1.80 scale in 6 days.

Warfield (Loew's) (2,656; 60-85) —"Angels In Outfield" (M-G) (2d wk). Off to $10,000. Last week, oke $13,500.

Paramount (Par) (2,646; 60-85)—"Jim Thorpe" (WB) and "American Spy" (Mono). Strong $21,000. Last week, "Rhubarb" (Par) and "Varieties On Parade" (Lip), $13,500.

St. Francis (Par) (1,400; 60-85)—"Force of Arms" (WB). Trim $14,000. Last week, "Place In Sun" (Par) (5th wk), $7,500.

Orpheum (No. Coast) (2,448; 55-85)—"Comin' Round Mountain" (U) and "Two Gals, a Guy" (UA). Got $8,000 in 5 days. Last week, "Iron Man" (U) and "Corky Gasoline Alley" (Col), $14,800.

United Artists (No Coast) (1,207; 55-85)—"Thunder On Hill" (U) and "Pardon My French" (UA). Fine $11,000 or near. Last week, "Queen For Day" (UA) and "4 In Jeep" (UA), $7,500.

Stagedoor (A-R) (370; $1.80-$2.40)—"Tales Of Hoffmann" (14th wk). Holding at $3,800. Last week, $4,500.

Clay (Rosener) (400; 65-85)—"Storm Within" (Indie) (3d wk). Oke $2,400. Last week, $3,200.

Vogue (S. F. Theatres) (375; 85-$1)—"Seven Days To Noon" (Indie) (2d wk). Holding at $4,500 or near. Last week, strong $5,000.

'DAVID' STURDY 19G, PROV.; 'TALK' $14,000

Providence, Sept. 25.

"David and Bathsheba" at upped scale looms solid at Majestic here this week. Loew's State with "People Will Talk" shapes average. Metropolitan is fairly good with "Force of Arms."

Estimates for This Week

Albee (RKO) (2,200; 45-65)—"Little Giant" (Indie) and "Time of Lives" (Indie) (reissues). Started Sunday (23). Last week, "His Kind of Woman" (RKO) and "Guilt Is Shadow" (Mono) plus fight pix, nice $15,000.

Majestic (Fay) (2,200; 76-$1.20) —"David and Bathsheba" (20th). Solid $19,000. Last week, "Convict Lake" (20th) and "This Is Korea" (Rep), $6,000.

Metropolitan (Snider) (3,100; 44-65)—"Force of Arms" (WB) and "Gold Raiders" (UA). Fairly good $8,500. Last week, "That's My Boy" (Par) (3d wk), so-so $5,000.

State (Loew) (3,200; 44-65)—"People Will Talk" (20th) and "The Strip" (M-G). Average $14,000. Last week, "New Mexico" (UA) with Patti Page, Guy Mitchell onstage, snappy $25,000.

Strand (Silverman) (2,200; 44-65) —"Two of Kind" (Col) and "Lady and Bandit" (Col). Opened Monday (24). Last week, "Peking Express" (Par) and "Criminal Lawyer" (Col), weak $6,000.

Washington, Sept. 25.

Mid-town biz continues to score pleasantly. "Here Comes the Groom" at the Warner is sole newcomer with standout prospects. Of the four holdovers, "David and Bathsheba" continues in champ class after an opening session that had even theatre staff in a daze by soaring way above hopes. "Angels in Outfield," with vaude, at Loew's Capitol, is not up to expectancy. "Thunder on Hill" is pleasing at Keith's.

Estimates for This Week

Capitol (Loew's) (3,434; 44-90) —"Angels in Outfield" (M-G), plus vaude. Okay $20,000, but not up to hopes. Last week, "Meet After Show" (20th) and vaude, $21,000.

Dupont (Lopert) (372; 50-85) —"Oliver Twist" (UA) (4th wk). Sturdy $7,500. Last week, $8,000. Holds again.

Keith's (RKO) (1,939; 44-80) —"Thunder on Hill" (U). Pleasing $9,000. Last week, "Happy Go Lovely" (RKO), slow $8,000.

Metropolitan (Warner) (1,164; 44-74)—"Fugitive Lady" (Rep) and "This Is Korea" (Rep). Mild $5,000 for brace of first-runs. Last week, "Jim Thorpe" (WB) (2d run), nice $5,500.

Palace (Loew's) (2,370; 74-$1.20) —"David and Bathsheba" (20th) (2d wk). Boff $25,000 or better, but below last week's dazzling $40,000, which was way above estimate; and best since "Duel in Sun." Holds over again.

Playhouse (Lopert) (485; 55-$1) —"Bright Victory" (U) (4th-final wk). Okay $4,000 for second consecutive week.

Warner (WB) (2,174; 44-74)—"Here Comes Groom" (Par). Stout $14,000. Last week, "Force of Arms" (WB), $11,500.

Trans-Lux (T-L) (654; 44-80)—"Prowler" (UA) (3d wk). Nice $4,500 for final stanza after $5,000 last week.

'Behave' Lively $12,000, K.C. Leader; 'Arms' 10G, 'Mountain' Snappy 17G

Kansas City, Sept. 25.

Product is moderately strong currently and grosses are in similar groove. Missouri's world preem of "Behave Yourself" is getting considerably better than average money. "Comin' Round Mountain" at four Fox Midwest first-runs looms snappy. Paramount has "Force of Arms" for good biz. Kimo Theatre with two-a-day and upped scale policy for "Tales of Hoffmann" is getting great play.

Estimates for This Week

Kimo (Dickinson) (504; $1.20-$2.40 — "Tales of Hoffmann" (Indie) on two-a-day at upped scale. Socko $5,000, and large coin for this small house. Holds. Last week, "Ballerina" (Indie) (2d wk), $1,200.

Midland (Loew's) (3,500; 50-69) —"Angels in Outfield" (M-G) and "No Questions Asked" (M-G) (2d wk). Okay $8,500. Last week, showed surprising strength at good $16,000.

Missouri (RKO) (2,650; 50-75) —"Behave Yourself" (RKO) and "Five" (Col). Sturdy $12,000. Last week, "Hornblower" (WB) and "Ghost Chasers" (Mono) (2d wk) plus fight pix, $11,000.

Paramount (Tri-States) (1,900; 50-69)—"Force of Arms" (WB). Topping average at $10,000. Last week, "Warpath" (Par), ditto.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Comin' Round Mountain" and "American Spy" (Mono). Snappy $17,000. Last week, "Belvedere Rings Bell" (20th) and "Guest" (20th), same.

'Hero' Mighty $14,000, Seattle; Wayne Ditto

Seattle, Sept. 25.

There is plenty of new fare here to help the boxoffice this week. "Flying Leathernecks" looks great at Orpheum while "Saturday's Hero" shapes huge at Coliseum. "His Kind of Woman" looms fine at Paramount. Palomar is stepping out with $1.50 top for Latin Quarter Revue with "Kind Lady" for big total.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90) — "Hornblower" (WB) and "Benny the Dip" (UA) (5th wk), Oke $3,500. Last week, $4,600.

Coliseum (Evergreen) (1,829; 65-90)—"Saturday's Hero" (Col) and "Sunnyside of Street" (Col). Terrific $14,000. Last week, "Disc

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'David' Giant $31,000 Leads Det.; 'Groom' Trim 20G, 'Mob' Mild 24G

Detroit, Sept. 25.

"David and Bathsheba" are showing the way this week with a terrific session at the Madison. "Here Comes Groom" looks promising at the Michigan. One-night personal appearances by Broderick Crawford in connection with "Mob" at the Fox and John Ireland and Dorothy Malone in connection with "Peking Express" and "Basketball Fix" at the Palms failed to snap those two bills out of the run-of-mill groove. "People Will Talk" looks steady in third week at United Artists while "Angels in Outfield" is dragging bottom in second Adams stanza.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) —"Mob" (Col) and "Criminal Lawyer" (Col). Slim $24,000. Last week, "Flying Leathernecks" (RKO) (2d week) and Robinson-Turpin fight pix, $26,000.

Michigan (United Detroit) (4,000; 70-95)—"Here Comes Groom" (Par) and "Four in Jeep" (UA). Good $20,000. Last week, "That's My Boy" (Par) and "Katie Did It" (Col) (3d wk), $15,000.

Palms (UD) (2,900; 70-95) —"Peking Express" (Par) and "Basketball Fix" (Indie). Slow $9,000. Last week, "Force of Arms" (WB) and "Badman's Gold" (UA) $17,000.

Madison (UD) (1,800; 70-95) —"David and Bathsheba" (20th). Giant $31,000. Last week, "Toast New Orleans" (M-G) and "Rogues Sherwood Forest" (Col) (reissues) $9,000.

United Artists (UA) (1,900; 70-95) —"People Will Talk" (20th) (3d wk). Okay $9,000. Last week, $12,000.

Adams (Balaban) (1,700; 70-95) —"Angels in Outfield" (M-G) (2d wk). Down to $5,000. Last week, fair $8,000.

'Egypt' Smooth $10,000 In Omaha; 'Thorpe' 7G

Omaha, Sept. 25.

This week's film boxoffice will be below last round because "David and Bathsheba" at Paramount is in its second week. The picture did a sensational opening week but the second round has started out way off from first week. It is still okay, however. "Angels in Outfield" was big in first week at the State. "Little Egypt" and "Let's Go Navy" at Orpheum looks good. "Jim Thorpe" is heading for a solid gross, and holdover.

Estimates for This Week

Brandeis (RKO) (1,500; 16-70) —"Jim Thorpe" (WB). Solid $7,000, and holdover. Last week, "Two of Kind" (Col) and "Never Trust Gambler" (Col), $6,800.

Orpheum (Tristates) (3,000; 16-70)—"Little Egypt" (U) and "Let's Go Navy" (Mono). Smooth $10,000. Last week, "Cattle Drive" (U) and "Bullfighter and Lady" (Rep), $9,500.

Paramount (Tristates) (2,800; 25-$1.20) — "David and Bathsheba" (20th) (2d wk). Good $9,000 but down from last week's giant $19,000.

State (Goldberg) (865; 25-75) —"Angels in Outfield" (M-G). Big $6,000. Last week, "Lost Continent" (Lip) and "G.I. Jane" (Lip), $5,000.

Omaha (Tristates) (2,100; 16-70) —"American Spy" (Mono) and "Hollywood Story" (U). Oke $7,500. Last week, "Meet After Show" (20th) (m.o.) and "Flame of Stamboul" (Col), $6,800.

Laine Tilts 'N. Mexico' To Wham $31,000, Pitt; 'My Boy' Great $18,000

Pittsburgh, Sept. 25.

Frankie Laine is boosting "New Mexico" at Penn to terrific session this week but as not big as old high here. Both "That's My Boy" at Stanley and holdover of "David and Bathsheba" at Harris are going well, too. "People Will Talk" looms good at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"People Will Talk" (20th). Good $9,000. Last week, "Pickup" (Col), $7,000.

Harris (Harris) (2,200; 65-$1.25) —"David and Bathsheba" (20th) (2d wk). Off to $13,000 on top of sizzling $23,000 last week.

Nixon (Astor) (1,800; $1.20-$2.40) —"Tales of Hoffmann" (Indie) (4th wk). Windup for pic here with house starting legit season Monday (1). Still big at $7,000. Last week, $7,500.

Penn (Loew's) (3,300; 60-$1.10)—"New Mexico" (UA) and Frankie

(Continued on page 22)

Chi Robust; 'Angels'-Jane Powell OK at $40,000, 'Groom'-Peggy Lee Tall 46G, 'Rhubarb' Sweet $13,000

Chicago, Sept. 25

First-run pace continues fast this week with almost a full sweep of new product to brighten the picture. One top entry is Oriental but only okay $40,000 looms for "Angels in Outfield" and Jane Powell topping stageshow. "Here Comes Groom" and Peggy Lee heading stage bill shaped tall $46,000 at Chicago.

Grand, with "Rhubarb" and "Roadblock," is crisp $13,000. "Big Carnival" and "Passage West" is very good $16,000 or better at Roosevelt. Ziegfeld, with "Clouded Yellow" is strong $6,000. "Angelo" has socko $5,800 at the small World.

Third week of "David and Bathsheba" is leading holdovers with big $30,000. "People Will Talk" is nailing huge $22,000 in second Woods week. United Artists, with "Cattle Drive" and "Katie Did It," looks bright $13,000 in second frame.

Estimates for This Week

Chicago (B&K) (3,900; 98)—"Here Comes Groom" (Par) and Peggy Lee topping stageshow. Oke $40,000. Last week, "Moonlight Bay" (WB) and vaude show (2d wk), $23,000.

Grand (RKO) (1,200; 98)—"Rhubarb" (Par) and "Roadblock" (RKO). Swift $13,000. Last week, reissue horror pics, changed daily, nice $12,500.

Oriental (Indie) (3,400; 98)—"Angels in Outfield" (M-G) and Jane Powell topping vaude. Socko $46,000. Last week, "People Against O'Hara" (M-G) and Xavier Cugat orch onstage (2d wk), $38,000.

Roosevelt (B&K) (1,500; 55-98)—"Big Carnival" (Par) and "Passage West" (Par). Fast $16,000. Last week, "Convict Lake" (20th) and "Tall Target" (M-G) (2d wk), $12,000.

State-Lake (B&K) (2,700; 98-$1.25)—"David and Bathsheba" (20th) (3d wk). Boff $30,000 after great $38,000 last week.

United Artists (B&K) (1,700; 55-98)—"Cattle Drive" (U) and "Katie Did It" (U) (2d wk). Good $13,000. Last week, $17,000.

Woods (Essaness) (1,073; 98)—"People Will Talk" (20th) (3d wk). Second week ending today (Tues.) hit lusty $22,000. Last week, $29,000.

World (Indie) (587; 80)—"Angelo" (Indie). Socko $5,800. Last week, "Kind Lady" (M-G) (3d wk), $4,700.

Ziegfeld (Lopert) (434; 98)—"Clouded Yellow" (Indie). Lush $6,000. Last week, "Odette" (Indie) (2d wk), $4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities are net, i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Groom' Pacing L'ville At Rousing $15,000; 'O'Hara' Medium 9G, 'Christy' 3G

Louisville, Sept. 25

"Here Comes Groom" at Rialto, with Bing Crosby, the big wicket impetus, is grabbing bulk of wampum currently, other houses being almost also-rans. Weather conditions are favorable but fall trade this week is sluggish. Kentucky, now operating first-run, had a dull week with "Millionaire for Christy," "Cyrano" replacing today (Tues.). "People Against O'Hara" is only medium at State while "Cattle Drive" at the Strand shapes fairish.

Estimates for This Week

Kentucky (Switow) (1,100; 45-65)—"Cyrano" (UA). Opened today (Tues.). Last week, "Millionaire for Christy" (20th), sluggish $3,000.

Mary Anderson (People's) (1,200; 45-65)—"Tomorrow Another Day" (WB). Modest $6,000. Last week, "Force of Arms" (WB), $6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Here Comes Groom" (Par) and "Joe Palooka Triple Cross" (Mono). Grabbing bulk of downtown trade, rousing $15,000, or over. Last week, "Meet After Show" (20th) and "Fugitive Lady" (Rep), $13,500.

State (Loew's) (3,000; 45-65)—"People Against O'Hara" (M-G) and "Smuggler's Gold" (Col). Medium $9,000 or close. Last week, "Pickup" (Col) and "Mark of Avenger" (Col), $13,000.

Strand (FA) (1,200; 45-65)—"Cattle Drive" (U) and "Yukon Manhunt" (Mono). Mildish $3,000. Last week, "Convict Lake" (20th) and "G. I. Jane" (Lip), plus fight films, strong $5,500.

'Hill' Topper In Toronto, Big 15G

Toronto, Sept. 25

This is a dull week with plenty of holdovers. However, "Thunder on Hill" the most important newcomer, shapes solid to pace the town. On lack of anticipated grosses, looks like "David and Bathsheba" will fold this week on third stanza, and "Hornblower" on second. Ditto for "Show Boat" in fifth frame but this had terrific first three weeks. "Saturday's Hero" looms fair in two houses. "Lost Continent" looks light, playing six spots.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Lost Continent" (Lip) and "Mr. Bones" (Lip). Light $12,000. Last week, "Prowler" (UA) and "Danger Zone" (Lip), $14,500.

Eglinton, Shea's (FP) (1,080; 2,386; 40-80)—"Hornblower" (WB) (2d wk). Fair $13,500 after last week's $17,000.

Imperial (FP) (3,373; 50-80)—"Flying Leathernecks" (RKO) (2d wk). Fairish $12,000. Last week, big $18,000.

Loew's (Loew) (2,743; 40-70)—"Show Boat" (M-G) (5th wk). Fair $7,000. Last week, $8,500.

Nortown, University (FP) (959; 1,558; 40-80)—"Saturday's Hero" (Col). Fair $12,000. Last week, "Millionaire Christy" (20th), $11,000.

Odeon (Rank) (2,390; 50-90)—"Thunder on Hill" (U). Nice $15,000 to top city. Last week, "Night Without Stars" (Indie), $12,000.

Towne (Taylor) (693; 50-70)—"Kon Tiki" (RKO) (5th wk). Still near capacity at $5,000.

Uptown (Loew) (2,743; 40-80)—"Law and Lady" (M-G). Fair $6,500. Last week, "Iron Man" (U), $4,500.

Victoria (FP) (1,140; 75-$1)—"David and Bathsheba" (20th) (3d wk). Oke $10,000. Last week, solid $13,500.

Wayne Powerful $13,000, Buff; 'Hill' OK $11,000

Buffalo, Sept. 25.

Biz is slipping somewhat this week mainly because there are so many holdovers in town. Top newcomer is "Flying Leathernecks," sturdy at the Century. "Thunder on Hill" looms okay at the Lafayette. "Place in Sun" shapes as top holdover in second Paramount session.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"People Will Talk" (20th). Mild $11,000. Last week, "New Mexico" (UA) and Frankie Laine onstage, socko $27,000.

Paramount (Par) (3,000; 40-70)—"Place in Sun" (Par) and "Varieties on Parade" (Lip) (2d wk). Oke $12,000 in 9 days. Last week, smash $18,000.

Center (Par) (2,100; 74-$1.20)—"David and Bathsheba" (20th) (2d wk). Fairish $10,500. Last week, giant $22,000.

Lafayette (Basil) (3,000; 40-70)—"Thunder on Hill" (U) and "Maniacs on Wheels" (U). Oke $11,000. Last week, "The Mob" (Col) and "Corky Gasoline Alley" (Col), $12,000.

Century (20th Cent.) (3,000; 40-70)—"Flying Leathernecks" (RKO) and "Havana Rose" (Indie). Sturdy $13,000 for John Wayne starrer. Last week, "Meet After Show" (20th) (2d wk) and fight pix, $8,500.

'TALK' LOUD $12,000, ST. LOO; 'AVENGER' 10G

St. Louis, Sept. 25.

Dearth of new product and ideal outdoor weather sloughed biz off badly at mainstem houses over the weekend. "People Will Talk" shapes as best new picture with nice session at the Missouri. "His Kind of Woman," heading bill at Ambassador, on moveover from the Missouri, looks trim. "Mask of Avenger" looms slow at Loew's.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"His Kind of Woman" (RKO) and "Hard, Fast, Beautiful" (RKO). Nice $12,000 or near. Last week, "Meet After Show" (20th) and "Here Comes Groom" (Par), $11,000.

Fox (F&M) (5,000; 60-75)—"The Mob" (Col) and "Criminal Lawyer" (Col). Opened today (Tues.). Last week, "Force of Arms" (WB) and "Tomorrow Another Day" (WB), okay $14,000.

Loew's (Loew) (3,172; 50-75)—"Mask of Avenger" (Col) and "Chain Gang" (Col). Slow $10,000 or close. Last week, "Angels in Outfield" (M-G) and "China Corsair" (Col), $16,000.

Missouri (F&M) (3,500; 60-75)—"People Will Talk" (20th) and "The Scarf" (UA). Nice $12,000. Last week, "His Kind of Woman" (RKO) and "Hard, Fast, Beautiful" (RKO), $14,000.

Pageant (St. L. Amus.) (1,000; 50-90)—"Face to Wind" (Indie). Good $3,000. Last week, "Magnet" (Indie) (2d wk), $1,500.

St. Louis (F&M) (4,000; 90-$1.20)—"David and Bathsheba" (20th) (3d wk). Hot $11,000 following $13,000 second session.

Shubert (Ind) (1,500; 60)—"Try and Get Me" (UA) and "Three Steps North" (UA). Oke $3,500. Last week, "Man Planet X" (UA) and "Man With My Face" (UA), $4,500.

'David' Record $32,000, Cleve.

Cleveland, Sept. 25.

Loaded with high-powered product, main stem houses are getting into their autumn stride with "David and Bathsheba" at tilted prices, racing for the Allen's first great take of season. "Place in Sun" at State is rolling strong but Palace's b.o. of "People Will Talk" is way off. "Pickup" is good at Hipp but mil'd at Tower.

Estimates for This Week

Allen (Warner) (3,000; 75-$1.19)—"David and Bathsheba" (20th). New record for house at $32,000. Last week, "Tomorrow Another Day" (WB), $10,000.

Hanna (Hanna) (1,350; $1.25-$2.40)—"Tales of Hoffmann" (Indie) (3d wk). Okay $7,500 following $8,500 last lap.

Hipp (Scheftel-Burger) (3,700; 55-80)—"Pickup" (Col). Good $14,000. Last week, "Millionaire For Christy" (20th), $17,000 for 8½ days.

Lower Mall (Community) (585; 55-80)—"Five" (Col) (h.o.). Smart $3,500 after $4,500 last folio.

Ohio (Loew's) (1,244; 55-80)—Seven days of horror issues. Swell $5,500. Last week, "Here Comes Groom" (Par) (m.o.) $6,000.

Palace (RKO) (3,300; 55-80)—"People Will Talk" (20th). Off to $9,500 after last week's nice $15,000.

State (Loew's) (3,450; 55-80)—"Place in Sun" (Par). Strong $15,000. Last week, "Angels in Outfield" (M-G), $12,000.

Stillman (Loew's) (2,700; 55-80)—"Angels in Outfield" (M-G) (m.o.). Okay $6,000. Last week, "People Against O'Hara" (M-G) (m.o.), $5,000.

Tower (Scheftel-Burger) (500; 55-80)—"Pickup" (Col) and "Never Trust Gambler" (Col). Only mild $3,500. Last week, "Scarf" (UA) and "Two Gals, a Guy" (UA), oke $4,000.

'Thorpe' Smash $12,000, Port.; 'Groom' Huge 18G

Portland, Ore., Sept. 25.

City has gone more than 90 days without rain, but sock films are keeping the boxoffice take high. "Here Comes Groom" at Orpheum and Oriental and "Jim Thorpe" look great. "Saturday's Hero" looms only okay.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Jim Thorpe" (WB) and "Fugitive Lady" (Rep). Sock $12,000 or near. Last week, "Comin' Round Mountain" (U) and "Feudin' Rhythm" (Col), $8,000.

Guild (Parker) (400; 65-90)—"Ballerina" (Indie) and "Paris

(Continued on page 22)

New Pix Up B'way; 'Streetcar' Wow 80G, 'Earth' Sock 40G, 'Groom' 36G, 'Leathernecks'-Prima 92G, 'Sky' 75G

Fresh, strong fare plus continued cool, crisp weather is boosting first-run business on Broadway this week. Despite the continued avid interest in both major league pennant races, with the Yankees fighting for the American League flag and the Giants trying to overcome the Dodgers in the National, weekend trade held remarkably well. In fact, Saturday's biz reached the highest level in many weeks at most houses and continued surprisingly big the next day.

Highest coin for a new straight-film bill is going to the Warner theatre with "Streetcar Named Desire." Helped considerably by an upped scale that hit $2 for Saturdays-Sunday, it is soaring to a terrific $80,000 or close. "Day the Earth Stood Still," with socko $40,000, is registering the biggest session at the Mayfair in many months.

"Flying Leathernecks" with plenty of assistance from Louis Prima band and Tony Bennett on the stage, is climbing to smash $92,000, or near, at the Paramount. "No Highway in Sky," with Latin Quarter revue, looks barely good with $75,000 at the Roxy.

"Here Comes Groom" is brightening the Astor with great $36,000 or close, in first week ending today (Wed.).

"Capt. Horatio Hornblower," with stageshow, is lagging at $110,000 in prospect for second week at the Music Hall. "Saturday's Hero" is off sharply to $16,000, still nice, in second Victoria week. "The River" continues terrific at $14,500 in second week at the Paris, capacity for house.

"Place in Sun" continues smash with $40,000 in fourth week at the Capitol, film starting its fifth round today (Wed.). "David and Bathsheba" still is terrific, winding up its sixth stanza last night (Tues.) with $37,000.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50)—"Here Comes Groom" (Par). Initial week, ending today (Wed.) looks headed for great $36,000. Holds. In ahead, "Jim Thorpe" (WB) (4th wk-5 days) dropped to $7,000.

Bijou (City Inv.) (589; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (26th wk). The 25th stanza ended last night (Tues.) held to $11,000 after $11,500 for 24th week. Continues.

Capitol (Loew's) (4,820; 70-$1.50)—"Place in Sun" (Par) (5th wk). Fourth session ended last night (Tues.) held to socko $40,000 after $50,000 for third, below hopes but still great.

Criterion (Moss) (1,700; 50-$1.80)—"Alice in Wonderland" (RKO-Disney) (9th-final wk). Looks to slip to $7,500 after okay $10,500 for eighth week. "Magic Face" (Col) set to open Sept. 29.

Globe (Brandt) (1,500; 50-$1.20)—"Rhubarb" (Par) (4th wk). Fourth round ending today (Wed.) holding okay at $13,000. Third week was sturdy $16,000.

Mayfair (Brandt) (1,736; 50-$1.20)—"Day the Earth Stood Still" (20th) (2d wk). Initial round ended Monday (24) soared to socko $40,000, biggest session here in many months. In ahead, "Little Egypt" (U) (3d wk-6 days), $5,500.

Palace (RKO) (1,700; 55-$1.20)—"Lorna Doone" (Col) with vaude. Looks to reach only $18,000. Last week, "Basketball Fix" (Indie) and vaude, $20,500.

Paramount (Par) (3,664; 70-$1.80)—"Flying Leathernecks" (RKO) plus Louis Prima orch and Tony Bennett onstage (2d wk). Initial stanza soared to smash $92,000, following big military benefit launching show Tuesday (18) night. In ahead, "Kind of Woman" (RKO) and stageshow (3d wk), $49,000 in 6½ days.

Park Ave. (Reade) (583; 90-$1.50)—"Oliver Twist" (UA) (9th wk). Eighth stanza ended Sunday (23) continued smash at $11,500 after $12,200 for seventh round.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Hornblower" (WB) with stageshow (2d wk). Dropped to $110,000 in second round, enough to hold bill for third week. Dip on initial holdover week was disappointing, house suffering especially at matinees. First week was solid $135,000 but still below hopes. "American in Paris" (M-G) likely will open Oct. 4.

Rivoli (UAT-Par) (2,092; 90-$2)—"David and Bathsheba" (20th) (7th wk). Sixth frame ended last night (Tues.) continued stalwart with around $37,000. Fifth week was great $47,000.

Roxy (20th) (5,886; 80-$2.20)—"No Highway in Sky" (20th), with Lou Walters' Latin Quarter revue onstage starring Billy Daniels. Initial week ending tomorrow (Thurs.) looks to reach good $75,000. Holds. In ahead, "People Will Talk" (20th), with stageshow, iceshow (3d wk-9 days), $79,000.

State (Loew's) (3,450; 55-$1.50)—"The Well" (UA). Opens today (Wed.). Last week, "People Against O'Hara" (M-G) (3d wk) slipped to dull $6,000 after $8,500 for second round.

Warner (WB) (2,756; 85-$2)—"Streetcar Named Desire" (WB) (2d wk). First week ended last night (Tues.) soared to terrific $80,000. In ahead, "Clouds With Sunshine" (WB) (3d wk-5 days), $6,400.

Sutton (R&B) (561; 50-$1.50)—"The Medium" (Indie) (4th wk). Third round ending today (Wed.) looks to drop to $6,500, not so good, indicating it likely won't stay many more weeks. Second week was fine $10,000. "Browning Version" (U) due in next.

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Mr. Peek-A-Boo" (UA) (2d wk). The initial week ended Monday (24) hit good $5,500. In ahead, "Reluctant Widow" (Indie), thin $4,300 in 11 days.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Kind Lady" (M-G) (8th wk). Seventh session ended Monday (24) held at $4,500 after $6,000 for sixth week.

Paris (Indie) (568; $1.20-$2.40)—"The River" (UA) (3d wk). Second week ended Sunday (23) terrific $14,500, capacity for house. First week, six days, was $13,400, also sellout under this policy.

Victoria (City Inv.) (1,060; 55-$1.50)—"Saturday's Hero" (Col) (3d wk). Initial holdover round ended Monday (24) dipped sharply to $16,000 after socko $32,000 opening week.

'Talk' Lusty 24G, Philly; 'Son' 19G

Philadelphia, Sept. 25

Surprise among newcomers at film theatres this week is sock biz being done by "Native Son" at the Earle despite bad notices. It is holding second week. "Here Comes Groom" at Stanley and "People Will Talk" at the Randolph shape very big for outstanding trade in town. "Angels in Outfield" is rated big at Aldine.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Angels in Outfield" (M-G). Big $15,000. Last week, "Rich, Young, Pretty" (M-G) (3d wk), $8,500.

Boyd (WB) (2,360; 50-99)—"Place in Sun" (Par) (4th wk). Strong $11,000. Last week, $15,000.

Earle (WB) (2,700; 50-99)—"Native Son" (Indie). Sock $19,000. Last week, "Big Gusher" (Col) with Nellie Lutcher, Erskine Hawkins orch onstage, plus fight pix, solid $25,000.

Fox (20th) (2,250; 85-$1.30)—"David and Bathsheba" (20th) (4th wk). Tidy $17,000. Last week, $23,000.

Goldman (Goldman) (1,200; 50-99)—"People Against O'Hara" (M-G). Neat $14,000. Last week, "Little Egypt" (U) with fight pix, great $15,000.

Mastbaum (WB) (4,360; 50-99)—"Journey Into Light" (20th). Slow $12,000. Last week, "Adventures Capt. Fabian" (Rep), $9,000.

Midtown (Goldman) (1,000; 50-99)—"The Strip" (M-G). Fair $9,000. Last week, "Tall Target" (M-G), $8,000.

Randolph (Goldman) (2,500; 50-99)—"People Will Talk" (20th). Loud $24,000. Last week, "Flying Leathernecks" (RKO) (3d wk), $8,000.

Stanley (WB) (2,900; 50-99)—"Here Comes Groom" (Par). Happy $20,000. Last week, "Force of Arms" (WB) (2d wk), stout $14,000.

Stanton (WB) (1,473; 50-99)—"Tomorrow Another Day" (WB) (2d wk). Fair $9,500. Last week $11,000.

Trans-Lux (T-L) (500; 50-99)—"Wooden Horse" (Snad). Solid $4,500. Last week, "Iron Man" (U) (2d wk), $3,000.

World (G&S) (500; 50-99)—"Oliver Twist" (UA) (6th wk). Holding at $4,000. Last week, big $4,200.

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End 3-Year Ban Vs. Yanks on Brit. Films Council; Eckman Named Rep

London, Sept. 25.

The three-year ban on the inclusion of Americans in membership of the Films Council has ended with the appointment of Sam Eckman, Jr., local Metro topper. He is, however, listed as a representative of distributors of British films. Dropping of Americans from the Films Council coincided with the end of the distributors' quota, the Board of Trade contending that there was no justification in their being included in the panel. That ruling was challenged from the start by the Kinematograph Renters Society, which now has scored its point.

Apart from the appointment of Eckman, a number of other changes have been made in the council's membership. On the labor side, the Electrical Trades' Union rep has been dropped, being replaced by Rosamund John, a member of the British Actors Equity council. A. M. Isles, the National Assn. of Theatrical & Kine Employees' treasurer, succeeds Percy Pilgrim, the union's former prexy. Tom O'Brien and George Elvin retain their seats as representatives of the craft and technical unions.

Exhibitors continue to have five members, the only change being the selection of J. W. Davies, a former London branch chairman, in place of C. P. Metcalfe, the Leeds independent. Sitting with Eckman as a distributor rep will be Sir Arthur Jarratt, who retains his former seat. J. Arthur Rank, Sir Alexander Korda, Reginald P. Baker and F. A. Hoare continue to serve as producer members, but the independent membership has been widened from five to seven members, with Lord Drogheda remaining as chairman.

Menuhin, First Concert Star in Japan for Years, Forced to Expand Tour

Tokyo, Sept. 18.

Yehudi Menuhin, first international concert name to appear in Japan for 14 years, has arrived here to begin a series of 26 violin concerts that will take him to 11 cities of Japan. Traveling with the artist is Adolf Baller, his accompanist.

Menuhin originally was scheduled to give five concerts in Tokyo, starting Sept. 18, with 15 on the road. Unprecedented demand for seats, resulting in complete sellout within four hours after ducats went on sale, prompted local sponsors to schedule four additional Tokyo appearances the latter part of October. Nipponese sponsor is Asahi newspaper of Tokyo. Daily's deal with A. Strok, the artist's manager, provides for straight guarantee plus percentage.

To assure proper accompaniment, Menuhin shipped a new Steinway concert grand piano to Japan early this month. For several of his concerts, Menuhin will play with the NHK Symphony orchestra in Tokyo, a property of the Broadcasting Corp. of Japan, and with the Kansai Symphony in the Osaka-Kyoto area.

Violinist's arrival was attended by some last-minute scrambling by Asahi execs who discovered after Menuhin had departed from the U. S. and was winging his way over the Pacific that no one had bothered to obtain a Japanese entry permit for the artist. Newspaper rep called at Occupation headquarters and arranged for slashing of red tape so that permit would be ready the next day when the violinist landed.

London Film Notes

London, Sept. 18.

Harry Foster, who agented the **Emile Littler** deal for **Eric Maschwitz** and **Posford's** "Zip Goes a Million," has had several offers for film rights of this musical, which proved a hit on its tryout at Coventry . . . **Karel Stepanek** gave up one of the leads in **Prince Littler's** "Rainbow Square," the Robert Stolz operetta, at the Stoll Theatre, to play a role in picture being made by **Louis de Rochemont** in Boston. It is called "Walk East on Beacon" . . . **Danziger Bros.**, big film producers in Barcelona, Spain, want **Gypsy Rose Lee** to star in the film "Babes in Bagdad."

Exotic Dancers, Barred From Mex., Due in N.Y.

Mexico City, Sept. 18.

Foreign entertainers who intend to play Mexico must have their immigration papers strictly in order, it was stressed here recently when three dancers were barred. Authorities ordered the immediate deportation of three girl members of the Italian (astral) Super Revue Co. that opened strongly last week, with new high of $4.04 at the Theatro Iris. The exotic dancers refused admittance to Mexico are Mery France Colombel, from France, Caterina Pietta, of Italy, and Bertha Emilia, whose original home was in Hungary.

Mexican consul at Havana, noting irregularities of an unannounced nature in the girls' passports, refused visas and notified the immigration service at Vera Cruz which halted the trio. On being informed, Carlos Uruchurtu, subsecretary of the interior, ordered the girls deported. They are now en route to Europe, via New York.

Swedish Pix B.O. Picked Up in Aug.

Stockholm, Sept. 18.

Film business in Sweden picked up last month, judging by the number of films launched. Of the 29 pix preemed, 22 were American productions, while England and France contributed two films each. The other three were Swedish pictures.

In contrast, the month of July was slow, with only six new films opening at Swedish pix houses, four of them being U. S. pictures. One came from Italy and the sixth was a Swedish-made.

No pix were banned in July and only two, both American, were nixed last month. They were "He Ran All The Way" (UA), being a gangster film, and "Guilty of Treason" (UA), because of political angles. One daily insisted that Swedish censors should not ban pix like "Treason" since the film deals with documented events concerning everybody.

44 FILMS PREEMED IN FINLAND IN AUGUST

Helsinki, Sept. 18.

There were 44 pix launched last month here, and 18 in July. Of the films preemed in August, 31 came from the U. S. Five came from England with three being Finnish-made. Of the 18 in July, 16 were American.

New August product included "Annie Get Your Gun" (M-G), "Since You Went Away" (SRO), "Frenchie" (U), "Tripoli" (Par) and "Caged" (WB). "Half Angel" (20th) passed its fourth week at the Elysee.

1,575 British Houses Granted Quota Relief

London, Sept. 18.

Quota relief has been granted to 11 more picture theatres in the current year, but total exemptions have been cut down by 18. Official figures released by the Board of Trade show that 1,390 cinemas will not have to play the full 30% British films quota this year, while 185 theatres are completely relieved of the obligation.

Extent of the relief varies from situation to situation, and is calculated on the basis of competition. The reduced quotas vary from 10% to 25%, depending on the number of opposition houses, particularly from the circuits in each area.

All theatres with net weekly takings averaging less than $280 weekly are automatically exempted under the terms of the 1948 Films Act. Altogether 2,118 applications for relief or exemption were sent in to the Board of Trade. Of these, 543 were rejected.

Profits of 5 Rank Cos.

London, Sept. 25.

Results of the individual public companies in the J. Arthur Rank Organization:

	Net profits
Odeon Theatres	$ 778,344
Odeon Properties	2,146,220
Odeon Associated Theatres	1,495,020
Gaumont-British Picture Corp.	5,586,000
British & Dominion Film Corp.	873,516

The group paid $4,787,568 in taxation.

$8,400,000 Aid For Brit. Prods. Via Eady Looms

London, Sept. 25.

If England's theatre attendance holds at, the same level, British producers will pick up $8,400,000 in benefits this year under the Eady plan, J. Arthur Rank revealed in his annual report to stockholders. Money accrues to the film-makers along with exhibs and the British Treasury via upped taxation on theatre tickets. Rank anticipates $17,640,000 will go to the Treasury and the exhibs' share will amount to $9,980,000.

Under the Eady arrangement, the producers' money is placed in a fund and is to be used for the assistance of British production as a whole. Rank stated the scheme could not have been worked out if it had not been for the "wholehearted cooperation" of the entire British trade and American interests represented by the Motion Picture Assn. of America.

Rank, in his sitrep of the world market, reports the U. S. continues as "difficult" but the number of theatres playing his outfits' product is steadily increasing. He made it clear he is especially satisfied with Universal, which distributes Rank's output in the U. S. and South America.

He said: "We feel that they are doing a better job for us under the able guidance of director of world sales Al Daff than they ever have done before."

16M FILM THEATRES EXPAND IN FRANCE

Washington, Sept. 25.

The 16m film theatre is spreading out in France, U. S. Department of Commerce reports. There are about 1,100 houses and halls equipped with 16m projectors which operate either full or part-time. In addition, about 4,000 mobile units using 16m projectors, cover approximately 20,000 small locations.

Admission price is around 14c. for the mobile units and as high as 50c. for the 16m theatres. Total number of 16m projectors being used commercially in France is figured to be roughly 12,000.

Current London Shows

(Figures show weeks of run)

London, Sept. 25.

"Ardele," Vaudeville (4).
"Blue for Boy," Majesty's (43).
"Carousel," Drury Lane (68).
"Fancy Free," Pr. Wales (20).
"Folies Bergere," Hipp. (29).
"Gay's the Word," Saville (32).
"Hollow," Fortune (17).
"House in Order," New (12).
"Intimate Relations," Strand (9).
"King's Rhapsody," Palace (105).
"Kiss Me, Kate," Coliseum (29).
"Knight's Mad'n's," Vic. Pal. (80).
"Latin Quarter," Casino (29).
"Little Hut," Lyric (51).
"London Melody," Empress (17).
"Love 4 Colonels," W'ndh'm (19).
"Man & Sup'rm'n," Prince's (32).
"Penny Plain," St. Mart. (13).
"Rainbow Square," Stoll (1).
"Reluctant Heroes," Wt'th. (64).
"Seagulls Sorrento," Apollo (67).
"Take It From Us," Adelphi (47).
"Ten Men," Aldwych (2).
"To D'r'thy a Son," Garrick (44).
"Waters of Moon," H'ym'kt (43).
"Who Goes There?" York (26).
"Wife's Lodger," Comedy (10).
"Winter's Tale," Phoenix (13).

OPENING THIS WEEK

Jean-Louis Barrault, St. James'.
"Mrs. Dot," Arts.
"Tamburlaine," Old Vic.
"This Was Odd," Criterion.

CLOSED LAST WEEK

"Ring Round Moon," Globe (78).
"Who Is Sylvia," Criterion (43).

J. Arthur Rank Organization Shows $7,755,857 Net; Prod. Pruning Helps

London, Sept. 25.

The economies introduced by the J. Arthur Rank organization about two years ago, plus the wholesale pruning of production activities is beginning to show substantial results. The report and accounts for the year ended last June 23 issued last Wednesday (19), showing a net group profit of $7,755,857, represents an improvement of $6,209,000 in the last 12 months. Financial circles agree that the Rank Organization appears to have turned the corner. In all respects, except production, there has been a healthy improvement, with results of the individual companies in the organization's setups reflecting the general upward profit trend.

Some idea of the healthier standing of the organization is revealed by the extent to which bank loans and overdrafts have been reduced. From the peak of $35,000,000 in 1949 the indebtedness now has been cut to a little over $25,000,000. Slightly more than $9,000,000 of this total represents loans and overdrafts for production companies.

Stock value of production is recorded at around $12,500,000, a drop of nearly $8,000,000 from the previous year. Production losses, however, are quoted at $3,600,000 for the Odeon group and $300,000 for the Gaumont-British and Gainsborough companies. Total production losses in the previous year were near $7,000,000. Rank is confident that the downward trend in production losses will continue.

Rank Cautiously Optimistic

In his review and forecast, Rank displays a cautious optimism. He welcomes the benefit of the extended Eady plan to British production, but warns that its cessation at the end of three years would lead to an immediate recurrence of the problems which recently beset the industry. Hitherto, in Rank's opinion, it had been impossible to make a group of films at a profit, but as a result of the increased help to producers, he was confident that the group of unreleased films held by the company would at least break even.

From within the organization there will be 20 new pix during the coming year. In conjunction with the National Film Finance Corp., under the recently completed Group scheme, they will make 17 at Pinewood. The remaining three will come from Ealing. Finance is provided on a 70-30 basis with the NFFC, with the bulk coming from the Rank group. There is no prospect of Denham being reopened by the organization itself, although there is still some hope that 20th-Fox may return to London production and use the studio.

The drain on the organization's revenue caused by the high tax scale is the subject of a fresh comment by the Odeon topper. The 554 theatres operated by the group had a gross revenue of $78,000,000, but almost $30,000,000 of the total was wiped off by the duty. If picture theatres were taxed on the same basis as legit, Rank argued, his organization would have been $20,000,000 richer.

On quota, Rank expressed regret that, for the first time since the introduction of the initial act, the organization's theatres has defaulted in the 40% quota year. He expected all theatres to satisfy the current 30% figure, but "it has not been easy to do so."

Last All-Vaude Theatre In Dublin Goes Legit

Dublin, Sept. 25.

Olympia Theatre here, last of the all-vaude houses, has been sold to legit producers Stanley Illsley and Leo McCabe for about $300,000. Nearly 100 years old, the house seldom broke away from vaude tradition except for short periods for opera about once a year and infrequent legit seasons.

Illsley-McCabe Productions, an outfit operating for the last 10 years, moves in next month, but so far refuse to disclose its policy. It is expected, however that vaude will not be completely shut out. There will be longer seasons of legit productions.

This is second vaude house to change hands in a month. The Queen's was leased few weeks ago as the temporary home of the Abbey Theatre. Other houses which present variety are Theatre Royal and Capitol, but both handle only vaudfilm shows.

Norway's Films Crowd Yank Pix

Washington, Sept. 25.

Norwegian film industry will turn out about 11 features this year compared with only three or four annually during recent years, it is disclosed here by the U. S. Department of Commerce. In addition, two colored puppet film shorts and 10 to 12 documentary shorts will be produced during the remainder of the year.

Increase in Norwegian production is due to profitable runs for the domestic product in the country during the last two years, higher government subsidies, and the industry desire to take advantage of the growing government interest in Norwegian pix. Because of the language factor, Norwegian films do particularly well in the country areas there.

Word is that two of Oslo's largest theatres, which have heretofore largely concentrated on American pictures, will now alternate in preeming a new Norwegian picture every three weeks. Norwegian distributors of the Hollywood product are worried over the loss of playing time in the big outlets.

Lavish 'Rainbow' Fails To Impress in London But Stolz Tunes Liked

London, Sept. 25.

"Rainbow Square," a Robert Stolz musical which Prince Littler presented at the Stoll Theatre Friday (21), drew a mixed reception from firstnighters and an unfavorable press reaction. Although lavishly mounted, the piece was considered too old fashioned to rate as a serious contender for Broadway.

Stolz's pleasing Viennese score was effectively sung by Gloria Lane and Martha King. However, an inadequate plot and watered-down comedy could not be overcome by the lilting tunes of the composer. General consensus is that the show has barely even chances of getting by.

Written by Guy Bolton and Harold Purcell, the book concerns the activities of various nationalities in contemporary Vienna. Robert Nesbitt produced. Other principals include Bruce Trent, Sonnie Hale, Vera Pearce and Alfred Marks. Last-named is a local radio comic. Cast totals over 100 performers.

'Carousel' on BBC Show

London, Sept. 25.

A week before it is being withdrawn from the Drury Lane, the Rodgers - Hammerstein musical "Carousel," is to be featured in a British Broadcasting Corp. radio program. Excerpts from the show to be broadcast on Oct. 5 include the two hit numbers, "If I Loved You" and "June Is Busting Out All Over."

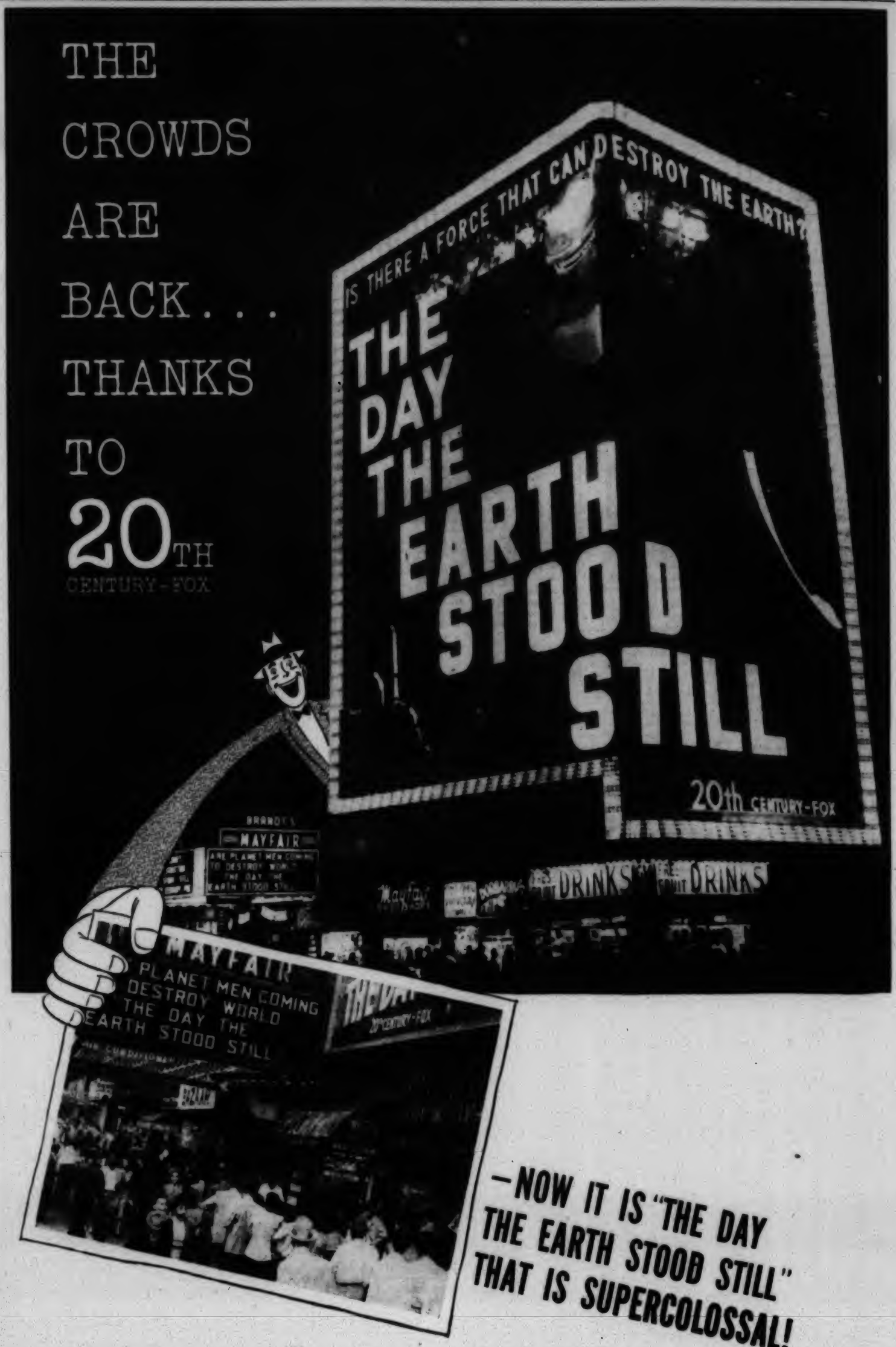
2 NEW LEGIT HOUSES FOR ZURICH THIS FALL

Zurich, Sept. 18.

The '51-'52 Zurich season promises to be one of the most elaborate the city has had in many years, with two new legit houses opening this fall in addition to the three present theatres.

The two new houses are Kleines theatre (little theatre) for arty and experimental plays and Theatre am Central for drawingroom, sophisticated and musical comedies.

Theatre am Central, a 370-seater is newly-built with modern equipment in the line of the small Paris Boulevard theatres. Artistic direction is in the hands of veteran comedian-director Albert Pulmann. Opening is scheduled in a few weeks with the Swiss preem of Alfred Savoir's comedy, "Bluebeard's Eighth Wife," directed by Rolf Kutschera (Vienna).


THE
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IS THERE A FORCE THAT CAN DESTROY THE EARTH?
THE DAY THE EARTH STOOD STILL
20th CENTURY-FOX
MAYFAIR
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DRINKS
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PLANET MEN COMING
DESTROY WORLD
THE DAY THE
EARTH STOOD STILL
—NOW IT IS "THE DAY THE EARTH STOOD STILL" THAT IS SUPERCOLOSSAL!

Inside Stuff—Pictures

Recent industry enthusiasm over the dismissal of the $3,000,000 antitrust suit brought by Fanchon & Marco against the major distributors in Los Angeles recalls a similar verdict last year in Buffalo. Decision of Judge Yankwich in U. S. District Court in L. A. held that the plaintiff had failed to prove conspiracy against its Baldwin Hills Theatre, a 21-day subsequent-run house and denying it a first-run classification. The verdict had already been established as the law in New York State as a result of a decision of the Supreme Court in Buffalo, in December, 1950, in an almost identical action brought by Dipson Theatres, Inc., against the majors and United Theatres.

The issues decided in the Dipson case were practically the same as those in the Fanchon & Marco case, although the former was limited in its application to New York State. Dipson brought action in the state court on behalf of his new Abbott Theatre, a 1,400-seater costing $250,000 in suburban Buffalo, which was as yet unopened. He sought to compel licensing to the Abbott of a first-run in the zone day-and-date with UPT's Seneca — 30 days after Buffalo downtown first-run. Dipson claimed an alleged combination of distributors to injure the Abbott's business and restraint of trade.

The action was brought under the New York State General Business Law, which in essentials is the same as the Sherman and Clayton Acts except limited to the state. The relief sought was practically identical with that of the Federal case.

Supreme Court Judge Alger A. Williams dismissed the action, his findings being in many respects almost a pattern of those found by Judge Yankwich.

With "The River" doing virtually sellout business on a roadshow basis at the Paris, N. Y., United Artists within the next two weeks will have collected the whole $50,000 rental it was guaranteed by the theatre. Deal was a unique one in that it provided for only a $10,000 actual cash advance, but gave the distrib the next $40,000 that came in at the boxoffice after house expenses and advertising were taken out. The advance sale before the pic opened 2½ weeks ago was about $9,000. With the $10,000 front money, that gave the distrib a total pre-opening cash advance of about $19,000.

House is scaled for about $15,200 weekly. It has been selling out every night and several matinees a week. Thus the distrib has been getting something around $10,000 weekly after expenses.

Theatre TV systems which use film must be supervised by film processors in the theatre projection room, under the demands of film laboratory unions. This was brought to light at Theatre Owners of America's trade exposition in N. Y.

It was said at present Detroit, Chicago and N. Y. are the only cities which have such unions and where such TV equipment is used. The Paramount and General Precision Laboratories large-screen TV setups use motion pictures.

MPAA-SIMPP Split on Spain

Continued from page 3

translation of the agreement and its arrival from Europe is holding up a definitive meeting of MPAA toppers. Also holding up the study is the absence of acting MPAA prez Joyce O'Hara on the Coast and illness of McCarthy, who has been suffering a reaction this week to 2½ months of rapid travel through Europe.

Considerably more than the actual Spanish pact itself was involved in SIMPP-MPAA relations as discussed at the indie session headed by prez Ellis G. Arnall. What the SIMPP-ites resented was the fact that McCarthy had in effect been negotiating for them, too, and in a similar situation in some other country they might be forced into the position of accepting a deal they didn't want.

Consider SIMPP Rep

To head that off, it was decided to consider the naming of a SIMPP rep in Europe. Whenever any negotiations are in progress regarding the U. S. film industry, whether being participated in by McCarthy or any other MPAA rep, the SIMPP man would be on the scene to keep Society members informed and present their case.

Committee was named to sound out members on undertaking the expense of a European rep and on considering candidates for the job. Chairman is James A. Mulvey, prexy of Samuel Goldwyn Productions. He'll be aided by Edward Peskay and George J. Schaefer.

SIMPP had three objections—on both principle and specific points—to the Spanish proposals. First was the general one of paying the Spanish government 638,000 pesetas ($13,000) for each import permit.

"We don't pay any other country for import permits, why should we pay Spain?" one SIMPP member declared yesterday. "If we start that, we'll run into the same thing in every other country."

As a practical matter, permits have been costing up to 1,200,000 pesetas ($24,000) and are bought from Spanish producers who acquire them free from the government. McCarthy's effort was to get the permits out of hands of individuals and controlled directly by the government at a more reasonable figure.

Second SIMPP objection was that the 100 permits per year ceiling was insufficient. While only 82 pix were sent in by Americans last year, it was pointed out that was only because the cost of permits was so high. (A top-grosser in black-and-white can get a maximum of 3,000,000 pesetas out of Spain).

SIMPP further objected to the distribution of the 100 permits. Sixty would go to the majors and 40 to local distribs in Spain. Thus, if the indies didn't get their pix in via a major, they'd have to make a deal with a Madrid distrib who'd be in favorable position because of his hold on the permit.

If there is to be any limitation of number of licenses, SIMPP wants them to go directly to the producer, as in Germany.

Lux Theatre

Continued from page 4

trailer for the pix. They emphasized the sameness of the films' themes, rather than their variety. Actually, except for two war pix, the films were quite different in content. Listeners could hardly know that, however, with the emphasis in almost every case on the romance angle, rather than on the basic plot. Prime example was Columbia's "Saturday's Hero," which bore no resemblance, as it came over the air, to the expose on college football—which is what it actually is.

Had there been capsullizations of story rather than the five or six-minute excerpts, the show might have been less sleep-inducing. That was obviously impossible, however, when eight pix had to be squeezed into less than an hour. Perhaps the films will sound more entertaining when presented in their entirety later in the season, one to a show.

Players in each excerpt were doing the same roles they do in the pix. They were, in order of presentation, Dan Dailey and Joanne Dru in 20th's "Pride of St. Louis," Anne Blyth and Claudette Colbert in Universal's "Thunder On the Hill," John Wayne and Robert Ryan in RKO's "Flying Leathernecks," Gene Kelly and Leslie Caron in Metro's "American In Paris," John Derek and Donna Reed in Col's "Saturday's Hero," Wendell Corey, Vera Ralston and Forrest Tucker in Republic's "Wild Blue Yonder," Gary Cooper and Mari Aldon in Warner's "Distant Drums," and Bing Crosby and Jane Wyman in Par's "Here Comes the Groom."

As usual, William Keighley served as the Lux hour's m.c. He also did the soap commercials, using Claudette Colbert and Anne Blyth in one of them, and Donna Reed and Joanne Dru in another. They segued in each case from "Movietime" to the "I-just-love-Lux" type plug, which seemed in slightly bad taste in making the industry's payoff to Lever Bros., the sponsors, just a bit too patent.

All in all it was a good try, however, and the "Movietime" toppers deserve an "A" for effort in putting it across. It served at least part of its purpose very well. *Herb.*

Raibourn Concedes

Continued from page 1

vice versa, and requires comparatively little adaptation of sets.

New tube, first disclosed in VARIETY more than six months ago, will also work with theatre tele, Raibourn said. Major effect of the N. Y. Times science reporter William L. Laurence story was to send Par stock skyrocketing six points that day. Wall St. had already pushed up the shares by about six points in the past month on rumors of the tube, and it only took confirmation to give it the big hypo. Shares zoomed to a high of 33½ and then fell back about three points the next day on profit-taking. They've been fairly steady since then, however.

Plant acquired by Chromatic was owned by Hazard Reeves and was already manufacturing cathode tubes under the trade name of Soundcraft. Reeves, who runs a sound lab in New York, had acquired the property from Remington-Rand.

Distrib Execs

Continued from page 3

Allied prexy's statement too seriously. They smiled at the Dick Tracyish idea of a mike hidden in their desks and a secret off-on switch.

They admitted that it might be a good idea for catching salesmen in rash proposals that might not get by the Dept. of Justice, but none of several dozen theatremen queried appeared quite ready to try the experiment. "We can take care of ourselves without playing J. Edgar Hoover," a vet Ohio theatreman declared.

"Install that recorder with an Rembusch counseled the West Virginia Allied Theatres Assn. last week. "Hide the microphone in a suitable place in your office. Then, when you buy film, record the interview. That recorded interview, when played back, will do two things. (1) Show you your mistakes in negotiating for film and improve your technique. (2) Furnish indisputable evidence in case of forcing or other violations of the decree."

Several distribs pointed out that the Federal Communications Commission required that recording machines attached to telephones be equipped with a device to make a "beep" sound every 15 seconds to warn the caller that the conversation was being etched.

Winchell

Continued from page 1

of this week—Sept. 28 to be exact to renew—whereas Hudnut has an additional three days, until Oct. 1, to act. From Winchell's viewpoint he says he has "rejected" both their bids for simulcast, in line with his inclination to sojourn in Miami Beach for four-six months every winter. (Any TV cable isn't figured to reach Miami for at least another year).

In "rejecting" the Hudnut-ABC proposals Winchell told them, "Then give me a chance to get more for myself via TV, if it's that important," and accordingly he made it known to CBS first, because William S. Paley first came to him some years ago. When RCA-NBC's Sacks heard about it, he made an appointment with the newscaster for late yesterday.

On the stock angle Winchell also told ABC president Robert E. Kintner that, after 20 years, he'd like to become a partner in the network on a stock proposition. Kintner said that the chain is in no position to do anything until the United Paramount Theatres merger is approved, when he'd be willing to discuss it further.

TOA Grassrooters Stress Upward Trend of Exhibitor Boxoffices

In contrast with the underscoring of film exhibition's difficulties at the Theatre Owners of America convention in N. Y. this week, numerous grassrooters attending the conclave are upbeat on trade conditions. Beyond their traditional complaints anent film companies' selling methods, the exhibs in the field report an upward trend which has been encouraging.

Also, some say television is leveling off as a competitor. The public's allegiance to TV dwindles as its newness in any area wears off, the theatre ops relate.

A. H. Blank, veteran circuit operator in the Des Moines area, stated the slump experienced early this year is now giving way to favorable grosses. The current year on the whole is offish, but he detects a better tone to business. Blank goes along with the belief that the public is less intent on "turning the TV dials" after initial experience with the new medium.

Max Connett attributes good theatre income to physical improvements in his operation, along with some good product. Connett, who headquarters in Newton, Miss., commented: "I have 19 houses, and in all but two of them business has been holding up very well. Of the two, one is a drive-in in New Orleans, which was plagued with mosquitoes this year. I spent money air-conditioning all my theatres and installing all new carpets and seats. These have paid off."

Morris Loewenstein, head of TOA in Oklahoma City, noted biz on the upgrade generally. He said TV is dropping off as a factor except as pertaining to sub runs which still feel the competition. First-runs and driveins are on the upswing, said Loewenstein.

E. R. Brennan, district manager of Standard Theatres, Milwaukee, found a "definite pickup" in the last six weeks. He said the key runs especially are up, with some spottiness in the sub-run areas.

Dawson Milne and S. B. Chauvin, of United Amusement, Montreal, related business in the 36-theatre chain is well above biz last year, even to the extent some reissues are drawing over the grosses taken when the pix played originally. They attributed the improvement to freer spending in their territory. Also, Montreal is without TV.

Community economics is responsible for a "serious" sluggishness around the Silver City, New Mexico, area, circuit op E. W. Ward reported. He said a continuing drought has hurt the ranchers and the mining companies are in the 11th month of a strike. Result is plenty poor b.o.

Newsreel Co. Sues LeBlanc, Hadacol For 112G in Breach

Des Moines, Sept. 25.

A suit for $112,000 damages for breach of contract was filed in District Court here last week by Tele-Visual Productions against the LeBlanc Corp., manufacturers of Hadacol. Burton B. Jerrel, manager of the Des Moines firm, also named Louisiana Senator Pudley J. LeBlanc and the Tobey Maltz Memorial Foundation, recent purchaser of the LeBlanc firm, as defendants.

Jerrel contends in his suit that the LeBlanc firm entered into a contract with Tele-Visual on Dec 6, 1950, to produce newsreels for the firm advertising Hadacol to be shown in theatres in the south. Hadacol was to pay $12,000 each for the newsreels within 30 days after the film's release. According to the petition, the first four newsreels were produced and delivered, and the Tele-Visual firm received a total payment of $48,000. The next set of four were produced and delivered, but no payment has been made.

Jerrel said the sales manager of the Hadacol firm then notified Tele-Visual productions not to produce the last four reels. Jerrel seeks to recover $48,000 for the four films delivered and not paid for, $48,000 for the four films that were cancelled at the request of the company, and incidental damages all adding up to $112,000.

Show Biz Soars

Continued from page 1

ing 1945 and '46, the customers will probably channel their extra coin into entertainment.

Some show biz spokesmen have conjectured on the possibility that not so many people are watching TV this year, which might reflect in the upbeat in other branches of the industry. That belief is held particularly by film execs, who point out that the raft of new top-name shows returning to video this fall have failed to halt the upward climb of film rentals. But that is deemed untrue. Average ratings for the most popular TV programs are holding their own this year (Milton Berle, for example, snared a hefty 54.4 on the first stanza of his new season last week (18)) and, even though ratings on some other shows may be down, the number of new setowners during the last year (estimated at about 2,000,000) would more than compensate for any drop in the viewing hours of setowners who've had their receivers longer.

Good quality of new pictures has been most responsible for the film biz rise.

Film execs are especially optimistic in that the fine biz on Broadway and in other key cities is reflected in metropolitan nabe houses and in the hinterlands. Latter have usually lagged behind the keys by six months to a year in any curve on the business graph. Today, though, according to major company sales managers, the proportionate boom in the small towns is as large as it is in the keys.

Nitery operators throughout the country are also enjoying strong grosses, with both the large talent agencies, such as the William Morris office and Music Corp. of America, as well as the smaller percenteries, reporting an upturn in their cuts from nitery bookings.

Same situation is reflected in legit. Pace of business on Broadway last week was up 4% over the preceding stanza's fine grosses. Corresponding rise was reflected on the road.

Proof of radio's new financial power was contained in CBS' pacting of three major nighttime sponsors last week, and NBC signing for $5,000,000 of new billings during a single week. Big independent stations, such as WMGM, WNEW and WINS, all N. Y. local outlets, report their biggest gross billings in years.

In video, of course, it's now impossible for a bankroller to buy nighttime periods on either CBS or NBC, and the overflow of sponsors is funneling into ABC and DuMont.

TV Depreciator

Continued from page 3

many other film theatre properties because of its effects on the boxoffice.

Paul E. Illman, vicepresident and director of Pease & Elliman, Inc., chairman of the appraisal committee of the real estate board, reported that allowances should be made for the effects of TV in appraising a theatre, and added that the values of such theatres are "on the down side."

"Television has had some effect on the boxoffice, it's true," said Fred J. Schwartz, president of Century Theatres, "but I can hardly see how it alone could possibly be judged in affecting the value of theatre property. Besides, one must live with this business to understand the true values of theatrical properties. The average realtor's appraisal of a theatre's real estate value is worthless."

"Many factors are involved in the evaluation of such property," said David Berk, of Berk & Krumgold, N. Y. theatrical realtors, "such as location, films booked, competition, status of environs, and other things which aren't likely to affect appraisals of other types of properties. However, television certainly is a factor to be considered in some areas, but it is just one of many."

Oscar Doob, Loew's Theatre executive, commented that such a contention was hardly worth comment. "It's like saying that an appliance store's value was declining because there was a decrease in the sale of television sets."

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"FIRST SELECTION"
Good Housekeeping, readership 9,971,000

"SUPER-MUSICAL"
Life Magazine, readership 18,212,477

"RECOMMENDED PICTURE"
Woman's Home Companion, readership 6,424,000

"PICTURE OF THE MONTH"
Seventeen Magazine, readership 2,500,000

"PICTURE OF THE MONTH"
Redbook, readership 4,304,283

"MEDAL FOR OUTSTANDING MOVIE"
Parents' Magazine, readership 4,294,721

"BEST MUSICAL OF THE MONTH"
Cosmopolitan, readership 3,898,000

"PICTURE OF THE MONTH"
Coronet Magazine, readership 9,261,381

"PICTURE OF THE MONTH"
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Amusement Stock Quotations

For the Week Ending Tuesday, Sept. 25

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	107	12⅞	12¼	12⅞	+ ½
CBS, "A"	98	29⅛	28	28½	— ⅜
CBS, "B"	61	28¾	27½	27⅞	— ⅝
Col. Pic.	92	15¼	14⅛	14⅞	+ ⅝
Decca	209	10⅝	9¾	10⅝	+ ⅝
Loew's	290	18⅛	17⅜	17¾	— ¼
Paramount	1,091	35½	27⅛	30⅛	+ 3
RCA	841	24½	23⅝	23¾	— ⅝
RKO Pictures	652	4⅝	4⅛	4⅝	+ ⅜
RKO Theatres	337	4½	4⅜	4½	+ ⅛
Republic	735	6⅛	5	6⅛	+ ⅞
Rep., pfd	34	11⅜	10¾	11⅜	+ ⅝
20th-Fox	256	21¾	21¼	21½	+ ¼
Un. Par. Th	193	22¾	21⅝	22⅝	+ ⅝
Univ	206	13½	13¾	13¼	+ ⅛
Univ., pfd	2	60½	59½	59⅞	— ¼
Warner Bros	341	15⅛	14⅝	15	+ ½
N. Y. Curb Exchange					
Monogram	236	5	4⅜	5	+ ½
Technicolor	184	23½	21⅝	22¾	+ 1⅝

Over-the-Counter Securities	Bid	Ask	
Cinecolor	3⅝	4	
Pathe	3¼	4	+ ⅛
UA Theatres	7⅛	8⅛	+ ⅛
Walt Disney	10½	11½	— ⅜

(Quotations furnished by DREYFUS & CO.)

IA-Par Deal SPG Key

Continued from page 7

the DPOWA, which took over contracts with the employers. Latter have questioned the union's right to do so, as well as its status as bargaining agent.

20th's Firing Plan

An important angle of the overall struggle is 20th-Fox's admission that it is considering firing it's entire advertising art department. It would allow its ad agency, the Charles Schlaifer Co., to handle all the ad art.

Since there are about 43 members in the entire 20th SPG unit—and 27 of them are in the ad art section—dismissals would be a severe blow to the DPOWA-affiliate. It is making a strong fight now to preserve the jobs, but there is no hint it will be successful.

Should the dismissals become a fact, they might well lead to a strike or picketing at a crucial time in the struggle between the unions. If DPOWA can't win retention of the employees via negotiations or a strike, it would be a bad blow at this time.

It is understood that preparatory to the battle, 20th SPG unit members are preparing to contribute 15% of their salaries and members of the Columbia unit 10% to build up a fight fund.

In addition to the Par publicists, the IA last week won the office workers at the company. Aside from the indication of the general trend to right-wing unionism, switch had less significance than the flack unit's move since office workers at a number of other companies are already in the IA. They include Paramount International, Warner Bros., United Artists and Republic.

DPOWA was not on the ballot at all in either the office workers or SPG elections conducted by the National Labor Relations Board at Par last week. Employees had a choice of only the IA or nothing. Rather than not be represented at all, the vote went overwhelmingly for IA's Home Office Employes Union, Local 63.

Among the 17 flacks who voted, 16 gave an "aye" to the question, "Do you want to be represented by Local 63 in collective bargaining?" Among the office workers, the vote was 129 to 10 out of 155 eligibles, and in Par International all four eligibles balloted for the IA unit.

DPOWA Exits from Voting

DPOWA eliminated itself from the voting because sentiment among Par workers clearly favored the rival organization. Par unit along with that of Metro has always tended to the conservative side, and with the international political picture entering into the voting the IA victory came as no surprise. DPOWA has been labeled as leftist.

Actually, IA's lack of appeal for many of the publicists results from their feeling that it isn't democratic. They think they'll be subject to whatever an IA-appointed paid business manager decrees. The DPOWA, they maintain, is run by its members, whatever its other faults. There's also a strong feeling that the companies favor the IA.

They've been weighing such factors against the acknowledged weight IA swings by its vast number of members in various ends of the film biz. Key unit is the projectionists. A strike by them would quickly shut down all theatres and they thus serve as a powerful lever, which is important in making a choice of representation.

Coast Publicists' Demand

Hollywood, Sept. 25.

Publicists Guild mailed a request to the major film studios for a reopening of discussions on the basic working agreement, which extends to 1953.

Guilders want to negotiate an increase in the wage scale to coincide with the increased cost of living.

Chemical Bank

Continued from page 7

Company, on the other hand, has now become very close to Chemical, although Bankers has also indicated willingness to make advances to UA producers.

Co-op with UA

Alliance with Chemical has become so strong that Van Pelt has agreed to a new procedure requested by Krim and his partner, Robert S. Benjamin. That is that no requests for loans be presented directly to the bank by producers hoping for a UA release. Van Pelt now refers all such applicants to UA, which sorts out the packages and offers to Chemical only those it feels of merit.

Van Pelt is a firm believer that indies should stick to low—or medium—budgeted pic-making. Thus, in general, he will not finance films costing over $400,000. Against these he has been advancing 40% to 60%, with each package judged on its merits.

Chemical v.p. has also recently instituted an innovation in that every loan must carry the personal signatures of the producers as well as the imprimateurs of the indie's corporate entity. While most of the producers haven't personally anything like the amount of money for which they sign, Van Pelt feels the signatures put them under a moral obligation which is valuable to the bank. While there'd be no point in suing the producers for the money loaned on their signatures, they'd nevertheless have to go through bankruptcy to avoid paying it if they ever made any sizable coin in the future.

While most other banks have had few requests for loans in recent months, Chemical's comparatively liberal policy has resulted in its being virtually flooded with them. Van Pelt said, however, that on inspection only about 10% of the applications are even bankable, and of those only a portion actually wind up with their hands in the moneybags.

SSB Panel

Continued on page 3

Cooper, SSB exec director, Room 1042, Federal Security Bldg, So., Washington, 25, D. C. Such applications must be filed by 3 p.m. Oct. 10.

Upcoming confabs will be confined to two areas of discussion. These include suggested methods to carry out interpretation of the law in the entertainment field as well as proposals, procedures and regulations which insofar as possible will be self-administering. After the subject has been thoroughly probed, the panel will set up a formula as an SSB yardstick.

Some 15 talent categories come within the jurisdiction of the SSB. These are actors and actresses, extra talent including dancers, producers and associate producers, directors and producer-directors, assistant directors (including technical directors), dance directors, writers, composers, musicians, art directors, wardrobe designers, cameramen, sound engineers (professional) and film editors.

Disney 'Alice'

Continued from page 7

week, which has forced Souvaine Selective pictures, the distribs, into taking low terms. The Disney version, as a matter of fact, has also not had too good critical response, starting out most engagements well, but proving to lack the staying power of previous of the producer's cartoon features.

Disney, incidentally, has reaped about $75,000 in rentals during the summer on "Fantasia." That's been via a gimmick idea, "Concert Under Stars," by which the musical fantasy was sold to drive-ins. Special pressbook and campaign were devised for this presentation.

About 300 ozoners will have been played between May and the end of September. This is considerably fewer dates than RKO, the distribs, could have obtained, but Disney insisted on the film playing (a) single feature and (b) on percentage terms. Numerous exhibs balked at this policy, but Disney is well-satisfied with results and feels values have been preserved for a big push on the "Concert Under the Stars" presentation next year.

With the $75,000 thus received from "Fantasia," Disney is still some $625,000 in the red on the film. It cost $2,250,000. It was originally released on a roadshow basis by Disney in 1940 and by RKO in 1941-42. Running time was 117 minutes, which was trimmed to 87 minutes for an RKO general release in 1943-44. It was then taken off the market completely until 1947, when the full 117-minute running time was restored and concentration started on art house release.

TOA Trailers

Continued from page 3

gramming which exhibs will sked to justify the allocation of the six channels. It's anticipated the FCC members will be anxious to have full information on this item, and exhibs must be equipped with ready answers.

Also demanding full preparation, it's felt, are theatremen's plans for the actual telecasting since the facilities of the networks will not be available.

Some TOA toppers anticipate a full fight when the FCC hearing finally takes place. They suspect the FCC's searchlighting on all facets of United Paramount's operation, as part of its consideration of the merger with American Broadcasting Co., might have been influenced by reps of other nets. And the TOA-ers feel other "enemies" will be at work as the time for the theatre-TV hearing nears.

Despite the difficulties anticipated, the Wolfson report will strongly recommend that the theatremen latch on to the new medium, either via large-screen tele or by expanding into the field with the acquisition and operation of tele stations.

Plenty upbeat about the big-screen TV was new board chairman Charles P. Skouras at the TOA session on Monday (24). He urged exhibs to "wake up and go to work," taking full advantage of the opportunities which the TV offers. "And if we get color television, boys, we're back in show business," he concluded.

25 New Names Added to 'Movietime' Tour; Local Orgs to Pick Up Tabs

Perlberg-Seaton Doing 'Movietime' Bally Short

Hollywood, Sept. 25.

William Perlberg will produce and George Seaton direct "Movietown, U. S. A.," promotional one-reeler for the film industry, to be shown in theatres throughout the country in connection with the forthcoming COMPO campaign.

Malvin Wald and Irwin Gielgud wrote the script.

UA's Scalera Deal Points Up Funds Suit Vs. Another Distrib

United Artists' new franchise deal with Robert Hagging, exec of Scalera Distributions, Italy, pointed up the dispute the distrib has had with Ferruccio Caramelli, who heretofore released the distrib's product in that country.

It was disclosed in N. Y. that UA has a court action going against Caramelli on the allegation he has not turned over funds due UA's indie producers.

Deal with Hagging was initiated in Europe by Charles Smadja and Louis Lober, UA's continental managers, and closed in N. Y. by prexy Arthur B. Krim. Scalera has exchanges in all Italian key cities.

Kettering on 'River'

Chicago, Sept. 25.

Mori Krushen, of United Artists, has assigned the management of "The River," which is to play legit theatres on two-a-day, reserved-seat basis, to Ralph Kettering for the midwest. It opens first in Chicago at the Selwyn, Oct. 16.

Kettering handled Sir Laurence Olivier's "Henry V" for same dual setup of UA and the Theatre Guild.

Roy Rogers

Continued from page 7

in effect, is materially the same as Rep's when inking Rogers, contending thereby that, by indirect admission, Rogers' reps are agreeing by use of the pacts that Rep has the right to show his pix on TV.

Judge Pierson M. Hall commented that it was relevant. He told Sturdy: "You said in your complaint that great and irreparable damage will be caused if an injunction is not granted preventing Rogers' films from being sold to TV. Certainly the introduction of these contracts seems to be relevant. They're being introduced for the purpose of showing there is either no damage or a reduction in damage. They are material and will be taken into consideration."

Rogers admitted Friday under cross-examination that his reps huddled with Republic last year on a tri-cornered deal whereby Rogers pix would be sold to television with Quaker Oats sponsoring. He said the deal fell through because of fear of opposition by exhibitors.

Chas. Skouras

Continued from page 1

stead of the 10c. per seat per year which theatres ordinarily pay, half of which goes to the regional groups and half to TOA headquarters, Skouras houses are paying only 5c. per seat, which goes to the national organization.

Skouras explained that he pulled out of the local groups because their membership includes a number of operators who have filed suits against his circuit. He said he didn't quite see sitting down fraternally with theatremen who were suing him. His decision to go along with "Movietime" and his election as TOA board chairman were viewed, however, as indications that the long-time stormy petrel of exhibition might be softening, at least to the extent of helping intra-industry cooperation.

Skouras' insistence last year on nomination of one of his aides, Robert Selig, to TOA presidency, almost caused a schism within the organization when other members refused to go along. NT appeared to be much more cooperative at the current session.

Hollywood, Sept. 25.

Samuel J. Briskin, tour committee chairman for COMPO's "Movietime, U. S. A.," announced 25 additional volunteers for the campaign, making a total of more than 100 Hollywood names.

New players include Bruce Bennett, Julie Bishop, Hoagy Carmichael, John Carroll, Jeff Chandler, Doris Day, John Derek, Frank Lovejoy, John Lund, Faith Domergue, Preston Foster, Greer Garson, Dean Jagger, Gordon MacRae, Marjorie Main, Roddy McDowall, Frank McHugh, Ricardo Montalban, William Powell, Mala Powers, Debbie Reynolds, Randolph Scott, Marta Toren, Martha Vickers and Robert Young.

Local Bankrolling

State or regional "Movietone U.S.A." organizations are to be responsible for all hotel, traveling and food expenses for all Hollywood personalities on tour within their territories, with the Council of Motion Picture Organizations offering a reimbursement of $16 per day for each visiting name.

The personalities are scheduled to fan out from each of the 48 state capitals, beginning Monday (Oct. 1), then hit as many cities and towns as possible within the week.

The next stage of the "Movietime" campaign will begin Oct. 8, when half-page and full-page advertisements are placed in 1,410 newspapers. All ads will be published between Oct. 1 and Oct. 5.

In a letter to the publishers, Howard Dietz, "Movietime" advertising chairman, urges cooperative ad sections with merchants and theatres. He pointed out that numerous newspapers already had planned such tieups.

Meantime, enthusiasm for the boxoffice drive continues to mount everywhere. In Dallas, the "Movietime" committee reported that $4,000 had been raised by voluntary contributions from circuit and independent exhibitors as an additional fund. Dallas theatremen already had paid 5c per seat for the overall Texas campaign.

In New York, the Organization of the Motion Picture Industry has invited 1,000 civic leaders as guests at a luncheon at the Waldorf-Astoria Hotel, Oct. 9, to welcome the Hollywood personalities.

Albany Area Meet

Albany, Sept. 25.

First of a series of regional meetings for the Albany exchange area in the "Movietime" campaign was held Friday (21) at Smalley's Theatre, Cooperstown, N. Y.

Other regional meetings will be held in the Oneida Square Theatre, Utica, today (Wed.), Woodruff Hotel, Watertown, Thursday (27), and Strand Theatre, Plattsburg, Friday (28).

Salt Lake Kickoff

Salt Lake City, Sept. 25.

"Movietime U. S. A." kicked off here Friday (21), with a meeting of 450 industryites at the Uptown Theatre. Leonard Spigelgass, v.p. of the Screen Writers Guild, was the principal speaker.

Ralph L. Trathen, committee chairman, said it looked as if he was going to get full support from exhibitors in Utah, Idaho, Montana and part of Nevada. Trathen made no pitch for money to defray expenses for the drive, but a number of exhibs voluntarily kicked through anyway.

700 No. Ohio Exhibs Pledge Aid

Cleveland, Sept. 25.

About 700 of Northern Ohio's exhibitors heartily promised to get behind the "Movietime" drive in this area after hearing Robert J. O'Donnell, national chairman of movement, and Arthur L. Mayer, COMPO veep, outline its aims at a meeting in WHK's Studio One Theatre.

Meyer S. Fine was appointed general chairman of the local unit and presided over the conference, the 31st regional one set up by "Movietime" organizers. I. J. Schmertz was made chairman of distributors' committee; Dick Wright, secretary of general campaign; Ted Barker, publicity; Marshall Fine, treasurer, and a policy-setting group of 15 was established.

Literati

An Excellent Blog on Schnoz

Gene Fowler's "Schnozzola (The Story of Jimmy Durante)" (Viking; $3) comes through as an affectionate biography because it's about a beloved character. It is affectionate without being sticky; it is authoritative without being captious. For one thing, it's difficult to ferret out much, if anything, at which to "fingerpernt" in a show biz great about whom—it has now become cliche—everyone within and without the trade has cracked, at one time or another, that "his heart is as big as his nose." Yet Fowler doesn't place the Great Profile on a "pedastil" (that's a repetitive, pet expression by biographer and biographee) for he unfolds him with all the human frailties that attend any colorful character.

Schnoz is a symbol of our times as much as Volsteadism, FDR and taxes symbolize the days of our years. Schnoz is also as much an Alger story as any tycoon who started with the proverbial peddler's pack. That the broad media for mass entertainment called pix, radio and TV have projected the sentimental mountebank's artistry so far and wide is that much more appealing for mass appreciation. It is to the credit of the biographer that Fowler has managed so fresh and appealing a story considering the generous manner in which Schnoz has been written up in divers public prints.

He mirrors not only a humble-to-high-places saga, in tracing the barber's son's career, but through him reflects that gaudy, dizzy era that was Prohibition, his passionate loyalty for his friends and others not so intimate, a genuine warmth of soul and character that is a rarity in any walk of life, and a philosophy about human relations which savants have expressed more poetically but few have practised so religiously.

The rough, tough tenderness of a great comedian who did his soft deeds in the dark is only part of the saga of this 20th century Pagliacci.

Bouncing against Schnoz's life and times are his warm relations with Sime Silverman, founder-editor-publisher of VARIETY who so sagely counselled "the boys" (Clayton, Jackson & Durante); the hectic era that was Prohibition, and its rich canvas of Runyonesque characters; and the ups-and-downs of a saloonatic trio who, Sime counseled, would do better if Durante went "single"; and all the rest of it. In high reflex throughout is a parallel sub-saga of one Lou Clayton, the tough dancer-partner-pal and later personal manager of Schnoz's, who contracted "Big Casino" (cancer) but, until the end, remained a guiding economic and fraternal influence to Schnoz. (The third partner, Eddie Jackson, of course also remained in "the family" when VARIETY head-man advised "the boys" to permit Durante to go single as a Metro film personality.)

Fowler, who has bioged publisher-showman Tammen (& Bonfils), lawyer Bill Fallon, Mack Sennett, John Barrymore, Jimmy Walker (and has Red Skelton on the typewriter griddle), has put "Schnozzola" right up there in his best Remington portraituring. *Abel.*

From Macmillan to McMullen

John J. Delaney has been appointed sales-ad-promotion v.p. of McMullen Books, new publishing firm. Previously he'd been with Macmillan.

McMullen will be devoted exclusively to publication of trade books for the Catholic market.

Book Biz Sales Revolt

Efforts to dislodge wholesalers in the book biz from being the guys who make all the money, are beginning to be made in the trade. Wall Street Journal's statement that only three books topped 100,000 in sale mark last year is partly responsible for the revolt.

All sorts of alibis are advanced for the low sales, but the main bottleneck is the high discounts demanded by distribs. These have been creeping up from 30% until they now are up to 50. When a publisher, who takes the primary risks, begins to tab what he must pay the author in royalties and tacks on his advertising and all the office overhead, he finds too often that the middle-man made money but the publisher lost it.

Blaming pictures, radio, TV, night baseball and things of that sort isn't the answer to the doldrums of the book biz, publishers contend, any more than it is to the picture biz. Too much cream is taken off between the production line and the ultimate consumer.

So ways and means have to be found to circumvent this. Some think it will be in making the advertising pitches in new media, like TV and radio, using authors who have some selling skill to do the shilling and selling direct to the readers.

One company claims it spent $100,000 last year on this formula and is prepared to spend $1,000,000 to prove its point.

Nathan's Ninth Annual

"The Theatre Book of the Year 1950-1951" (Knopf; $4), George Jean Nathan's ninth annual "record and interpretation" of the Broadway legit season, is in the critic's characteristically personal and carefully provocative style. Like its predecessors, it doesn't compare with the annual "Burns Mantle Best Plays" or Daniel Blum's "Theatre World" series as a reference book, but is likely to appeal principally to Nathan's following (except that many of the latter may have already read the material in his Monday column in the N. Y. Journal-American, from which nearly all of it has been clipped).

Virtually the entire volume is composed of Nathan's critiques of the Broadway shows, beginning with "The Liar" (which actually opened near the end of the 1949-50 season) and closing with "The Little Blue Light" (thus omitting such late 1950-51 entries as "Stalag 17," "Flahooley," the N. Y. City Center's "Dream Girl" and "Idiot's Delight" and the ANTA-sponsored "Getting Married"). Only other contents are the critic's list of "bests" and "especially interesting performances" and the indices of plays and authors. Although Nathan made a point of not attending the ANTA Play Series last season because the critics had to pay for their tickets, he covers them in this book. *Hobe.*

New Goodrich Novel

Marcus Goodrich, husband of Olivia de Havilland and author of "Delilah," a best-seller of 10 years ago, is at work on a new novel of undisclosed title and subject matter. He expects to finish the writing in six months, put it aside for five months and then make final revisions before sending the manuscript to Rinehart for publication. As soon as he's through the first draft of the new novel he'll start writing a "Delilah" sequel, for which he has complete notes and outline.

The story of a World War I destroyer, which drew critical raves and has been a consistent seller since its original publication, it had an inconclusive ending and was always intended to be sequelized. However, Goodrich's return to Naval duty during World War II interrupted his plans for the second installment. The author will be in New York this winter while his wife, stars in a revival of "Candida" on tour.

Morton Gimmick

As a promotion gimmick in connection with its publication of Charles W. Morton's "How to Protect Yourself Against Women," Lippincott has circulated to book editors and reviewers a slim volume of letters from the author to George Stevens, editor of the publishing house. The 19-page book, titled "Frankly, George; or Letters to a Publisher from an Author Whose First Book Is About to Appear," includes Morton's kidding suggestions on the editing, proof corrections, format, binding, advertising, publicity of "How to Protect Yourself," and illustrates what editors have to contend with in egotistical writers.

Morton himself is in position to know, being associate editor of Atlantic Monthly. His book is a collection of short, humorous essays, many of which have been published in the Accent on Living section of the Atlantic and in Woman's Day.

CHATTER

Lynn Bowers takes over the management of the Hollywood edition of Celebrity Service, starting Oct. 1.

CBS-TV's Maria Riva, Marlene Dietrich's daughter, profiled in October Ladies Home Journal by Selma Robinson.

Samuel Goldwyn will write a 1500-word article, "Movies and Television," for the 1952 annual of the Book of Knowledge.

Connery Chappell on a three-week visit to Hollywood to survey the film situation as managing editor of London's Picture Goer magazine.

Ebony, sepia publication, hit an all-time circulation high of 500,000 with its current October number. Previous monthly sales high was 450,000.

Dr. Charles Dailey, Paramount, contributed a chapter on lights and optical lenses for "The Arts and Sciences of Motion Pictures," forthcoming book sponsored by the Academy and edited by Muriel De Lisa.

Will of Esther Slater, textile heiress who died Sept. 7, leaves bulk of the estate, valued at $30,000,000, to the two sons of her first husband, former under secretary of state Sumner Welles. One of the sons is Benjamin Welles, N. Y. Times London correspondent.

Bidding Hits Back

Continued from page 5

taken to task for their policies. Addressing an open session, former TOA topper Ted R. Gamble and Alfred Starr, head of Bijou Amus., Nashville, labeled as false the distribs' argument they have no alternative to bidding in "problem situations."

"No problem is more pressing at the moment than the evil of competitive bidding," declared Starr in his keynote speech.

"I can state to you categorically that here is a problem that can be solved and should be solved forthwith," he said. "I will go further and say that the problem has not been solved because some of the distributors find it to their pecuniary advantage not to do so. Any other excuse they might offer is a specious one, which can be easily demonstrated, since no company which has unconscionably used the device of competitive bidding has been consistent even in the application of its own rules."

Referring to multiple equal clearances, Starr charged: "In attempting to clear themselves of favoritism, some of the film companies have taken to writing into their contracts a clause which grants the desired clearance subject to availability of prints. This creates a situation which turns out to be pure nonsense in its application and which opens the door to venality and under-the-counter shenanigans in the booking department."

Pointing out that in May, 1951, there were 121 law suits pending in Federal courts, with $340,000,000 in damages being sought, Starr added: "There is no hope short of arbitration that this condition will be alleviated. On the contrary, it grows worse."

Starr said that TOA had consistently urged that television produce its own pictures separately and apart from those produced for motion picture theatres. "Our television policy has been to bring theatre television into motion picture theatres, not to replace fine motion pictures which are the best low-cost entertainment ever known to man," he stated.

Gamble Sounds

Gamble declared: "I have no doubt that distributors have used the consent decree to gouge exhibitors with higher film rentals. Only in 5% of the cases has competitive bidding been used to settle inequities." Gamble warned that if the distributors use "Movietime" as an excuse to hike rentals, the whole industry, as well as the box-office campaign itself, will suffer.

Incoming prexy Mitchell Wolfson of Miami urged serious effort on the part of the 12 working committees to come up with some answers to the problems facing all exhibitors. "Although we are facing a crisis, we are on the threshold of great opportunities," he said.

Outgoing prexy Sam Pinanski commented that exhibitors could take courage in the array of improved product recently released and the results obtained at the boxoffice.

He briefly reviewed the results of the pioneering of a handful of theatres in large-screen television, and stated: "We know that the tremendous investment in motion picture negatives can only be amortized through the 20,000 theatres in America and the thousands of other theatres throughout the world. The equivalent of such a potential income for our producers is nowhere else to be found."

Pinanski decried the howl of monopoly raised after the exclusive showing of the Robinson-Turpin fight on theatre screens. "No one would deny that the fight was a private venture," he said, "staged for private profit, and that the radio, film, and television rights are the private property of the fight promoters. I know of no legal requirement that private property be given free to the public."

SCULLY'S SCRAPBOOK

By Frank Scully

Red Bluff, Cal., Sept. 25.

Having combed all lists of subpoenaed witnesses I find that there seems to be a well-organized conspiracy to heave me and my carmine reminiscences into the ho-hum file. So during the closing weeks of the House Un-American Activities probe into the film industry in Hollywood, I'm taking a walk. I planned a trip to N. Y. long before the headline hunters in the lower house set their date, and when I got an invitation to be the principal speaker at the National Convention of Crippled Children in Chicago, I decided to pull a Gromyko and walk out of a probe to which I never was invited anyway.

I remember when I first ran for the lowest office in the lowest legislature in the land, and it was doubted at that time whether I was quite low enough to make it. I took some cronies up to Dashiell Hammett's suite—at the Beverly Wilshire Hotel with the hope of enlisting his aid in the formation of a Motion Picture Democratic Committee. With him was Lillian Hellman and Dorothy Parker. They listened attentively to what we had to say about political organization, and if they were the smart agents from Moscow as portrayed in the files of the Un-American Activities Committee, they were the smartest actors in town in concealing it. I remember Lillian Hellman sat knitting socks or a sweater during the whole session, and Hammett kept up the role of host by supplying us with strictly capitalist drinks while we told him how much dough it would take to help our side over the political hill.

In one of the fat books published at taxpayers' expense an ex-Communist reported that a Communist had been put in our headquarters to do his best to louse up our campaign. Actually, his working harder to elect a governor than to elect a legislator was enough for me. In those days I took the view that a general without troops was strictly for the banana republics, and bounced the guy for no other reason.

This switch of mine put the main headquarters in an uproar. Apparently they thought it was bad tactics to fire even the wrong general on the eve of an invasion. But not me. I told the deposed worker that if he wanted to stay around headquarters he could use the desk that I had assigned to spies. Every night we threw on that desk anything we thought the opposition would like to steal, figuring they were such crooks that they'd choke on honesty.

Well, I ran up the biggest score a guy of my reactionary political persuasion had ever tallied in that district.

How To Lose Your Take

During this particular campaign Frank Tuttle threw open his estate for a fund-raising party. It was a terrific success. By eight o'clock we had more than $1,000 in the till. The metropolitan squad, or goon squad as we called it, of the L.A. Police Department got wind of this, and came hurrying up in squad cars to "protect" us. They "protected" us so well that when the party was closed at midnight, our take had soared to $400. Some early saucerians had made off with $600.

A few years later, when Martin Dies, a congressional representative from a section of Beaumont, Texas, where only 15% of the people are allowed to vote, came to Hollywood to hold some Un-American Activities hearings. He had a suite in the Biltmore Hotel, and those who thought they were maligned by his version of Americanism were invited to tell all and get off the hook.

I wasn't invited, so I crashed. I remember Freddie March and his wife, Florence Eldridge, played a double feature before I got in to tell Dies what I thought of a guy coming into my district, where everybody voted, and trying to tell us how to purify the American way of life.

It was to be a private session, but when I looked in the chambers, I saw a stranger at the far end of the table, and a gal operating a stenotype machine in the far corner. So I said to Madame Scully and Lucien A. Sauvage, an old secretary of mine and now a lawyer, "Okay, if this is the setup, we play a Notre Dame defense—three on their side and three on our side."

Name Calling Versus Name Dropping

Dies began fingering through a long black book, and then began name-dropping. He asked me if I knew George Kent. I said, "No, I know Sidney Kent." In fact, every time he mentioned a comrade in the lower brackets I mentioned a capitalist I knew, with a similar name, in the upper brackets.

Then he asked if I knew a man named Leech. I told him I though blood-suckers had gone out with modern medicine, and I didn't know Leech. It seemed that Leech was an ex-communist. The guy at the end of the table interrupted. "I beg your pardon, Mr. Dies," he said, "but Mr. Scully does know Mr. Leech."

"Are you Leech," I asked?

His face grew redder than the investigation.

Dies explained that the gentleman in question was Mr. Stripling, special investigator for the Un-American Activities Committee.

"He's been around Hollywood for two years," the chairman added.

That was my turn to blow my top.

"You've been around Hollywood for two years and never once contacted me—the political leader of the district of a party that is in much better repute in Hollywood than it is in Beaumont, Texas?" I demanded. "I have an open door policy. All sorts of people come and go, but you never so much as showed your face around there. In my book, as investigators go, you're strictly a 'B' production."

The grilling obviously was taking a wrong turn, so everybody was looking for a curtain line. The interview died on a very sour note.

Mystery Of The Missing Pants

Later I found a very funny twist to the Leech legend. A guy who had been testifying at the Harry Bridges hearings at Angel Island found himself being rousted by the L. A. law enforcement arm and rushed to us for protection. He told me that at these hearings he met Leech, who was characterized by the dean of the Harvard Law School as a congenital liar. Leech told him that he was going to Hollywood, get in the good graces of Hollywood stars who took their suffrage seriously, get some old clothes from them, and then rat on them saying, "Do I know Freddie March? Do you think he would give me this suit If I didn't?"

This tied in with a thing that had happened to me. I had a gray suit, and in Hollywood one wears trousers three times as often as he does the coat of a suit. So I sent the trousers to the cleaners. When I called for them, they couldn't be found. So the cleaner asked me for the coat to trace the trousers. I gave him the vest instead. When I called the next week, the vest had been lost, too. So he asked for the coat to trace the pants and vest. "Nuts to you," I said, "I've lost two parts of a suit, and you've lost a customer."

I took the coat downtown to a little tailor who matched these things, and after the Dies interview I went over to the tailor's to pick up the trousers.

"I know you," he said. "I saw your picture in the paper, You're Scully."

I was pleased to be recognized by a voter outside my district.

"Boy," he said in high glee, "did you give those Communists a plastering!"

The moral of this is that he knew me as a fighter, but like most people wasn't quite sure who was the Communist.

I had to explain to him that while Dies, like Uncle Joe, believed in minority rule, he was theoretically a Democrat.

"One of us?" he asked incredulously.

"Yes," I said, "one of us—after a fashion."

"But not like you?"

"No," I said sadly, "not like me."

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IT'S MOVIETIME, U.S.A.

Roxy, N. Y.

Lou Walters' Latin Quarter Revue, with Billy Daniels, Benny Payne, Mme. Avila's Can Can Dancers, Herkie Styles, The Coistons (2), Jack Kilty, Gloria LeRoy; Paul Ash House Orch; "No Highway in the Sky" (20th), *reviewed in* VARIETY *July 11, '51.*

Lou Walters' Latin Quarter Revue was sock cafegoer entertainment this summer at the LQ down the street, but in moving to the Roxy the unit has lost some of its atmosphere and effectiveness. Show is labeled "Paris After Dark." However, that's almost a misnomer, for aside from Mme. Avila's weakly routined Can Can Dancers and a brief fashion display, there's little Gallic flavor in the session.

Despite the lack of authenticity of the original production, this tab version has its satisfying moments. In the forefront is Billy Daniels, who sells a tune beautifully. Accomped by Benny Payne, he caresses "Who Cares?" wows 'em with "Lady of the Evening," scores with a trick version of "Sunny Side of the Street" and shows his versatility by essaying "Yiddishe Mama." Begs off with his classic, "That Old Black Magic."

Productionwise, the revue is well mounted. Paul Ash's house band is moved from the pit to the centre of the stage, and surrounding the orch is what appears to be one of those famous Shubert winding staircases. Naturally, the showgals make their entrance down this prop to launch the layout backed by Jack Kilty's production warbling of "La Vie En Rose."

The Coistons, a brother and sister dance turn, follow. They click with some satirical stepping that's featured by neat acrobatics on the part of the femme. Herkie Styles holds down the comedy slot. Once of Benny Goodman's troupe, he shows a wealth of talent in making with the gags, caricaturing Hollywood stars and getting off some byplay with the band. When he finds material to match his versatility, this comic will rate among the top funmakers.

Can Can sequence adds up to a lot of skirt waving and feminine shrieks and little else. It nets a mild reception. In other scenes, however, the line of gals, led by Gloria LeRoy, register fairly well, especially in a bit where luminous lighting is employed. It makes for an eye-filling spectacle. Per usual, Paul Ash's crew purveys fine backing. *Gilb.*

Capitol, Wash.

Washington, Sept. 22.

Irene Ryan, Leon Navara, Hector & Byrd, Ripoletto Bros. (2) & Aimee; Sam Jack Kaufman House Orch (18); "Angels in the Outfield" (M-G).

This is a fast, varied layout, with accent on novelty. General reaction to show is enthusiastic, with lion's share going to overture, featuring baritoning of Roy Roberts.

Headliner Irene Ryan is a definite click with her hep mingling of patter and raucous tunes. Her film-radio rep gets her off to a good start, but she lives up to her fans' hopes with a self-ribbing, good-humored routine. Her puzzled, plaintive style and plain Jane looks win payees at once. In addition, there's warmth and showmanship to her style.

Tees off, after an intro to remind those who don't know about her Bob Hope background, with "Nobody's Girl." Goes on to a takeoff on the new style of sophisticated torch chantoosey, using "Embraceable You" to make her point and garner plenty chuckles. After some patter and some ribtickling gags on the "flaming 20s," segues into tunes of the period, "Sundown," "I'm Jealous of the Moon," "You're in Love With Everyone But the One in Love With You," and winding up with a sock version of "Ballin' the Jack." There's a wholesome quality to gal's humor, and bobby-soxers and their elders alike go for it.

Leon Navara, billed as "piano humorist," is strongest in the musical department. He shows real skill on the ivories; and though he wins a running accompaniment of chuckles for his funnyman efforts, it is for his piano technique that he is soundly acclaimed. Best bet on the novelty side is his takeoff on music progress through the years, starting with the chopstick stage and winding up with a long-hair medley ranging from Chopin to Gershwin. Funniest segment is his grind house piano playing parody, complete with hearts and flowers, horses and gum chewing. Winds up with a medley of pop tunes, played with trick key-changing effects. Walks off to fine mitt action.

Rigoletto Bros., with a femme assistant, win interest in a hodgepodge of magic, juggling and just plain novelty. Hector & Byrd, girl and boy terp team, are more than merely pleasant curtain-raisers with their attractive routine of straight and fancy stepping. Interpretation of "Dark Town Strutters Ball," with much twirling on gal's part, proves galleries' fave. Trickiest routine is the male solo, a tap conga sans music. *Lowe.*

Chicago, Chi

Chicago, Sept. 21.

Four Evans, Duke Art, Jr., Alan Carney, Peggy Lee & Trio, Bryan Farnon orch; "Here Comes the Groom" (Par).

Latter half of this bill fails to project the pleasant performances presented by the two opening acts. Main acts are listless and make little or no attempt to inject showmanship. In view of Peggy Lee's excellent work on TV this summer, the slough-off that singer does on the stage seems like poor judgment.

Four Evans are a neat opener for the family trade. The parent-children angles are not milked, the group getting applause on its merits. After brother-sister bit, mom and dad come out for a reprise of oldtime softshoe artistry. Young femme comes back for solo control stint that goes over well, and then junior and pa do some okay precision work. All come back for some neat hoofing to brisk hand.

Duke Art, Jr., type of routine hasn't been seen around for some years. Dressed in modern garb, the clay face-modeling stint pleases all seatholders. Young man does some chatter as his fingers ply the mud for some standard faces, but his main attention holder is his work in the various ages of a woman. Pulls out the patriotic stop with a moulding of Uncle Sam for strong finish.

Alan Carney, doing his annual stage chore between pictures, hasn't added much since last seen, with some of his quips really quivering with age. There's not much reaction from the audience until he goes into his dialect soapbox types ending with a rough swish. Comedian has a gift for facial and vocal portraits which he should expand. He throws away a fine job on Charles Laughton which could register much stronger.

Miss Lee seems bound by the regions of the stand mike and appears to have lost what animation she developed on video. There's also the problem of routining, with many of her tunes more suitable for the bistro floor.

Blonde has a bright song for starter, "It's A Most Unusual Day," but followup "I Get Ideas" is slight. "That Old Feeling" is too slow, but pop "Shanghai" comes closer to the mark and "Come On-A My House" is also a good choice. "P. S., I Love You," is lengthy, but songstress recovers with her disk bestseller, "Manana." Trio backs Miss Lee sans much opportunity for solo riffs.

Bryan Farnon is expanding in the emcee department and cuts the show excellently. *Zabe.*

Olympia, Miami

Miami, Sept. 23.

Don Cherry, Sibyl Bowan, Wally Ward & Co., Benham Bros., Leonardo & Anita, Les Rhode House Orch, "His Kind Of Woman" (RKO).

Sibyl Bowan walks off with the honors in package current here, which, overall, doesn't gain the impact preceding bills have had.

The vet vaude gal gets them all the way with her impreshes and changes onstage—to add to continuity and build. Runs the gamut from a "broad" prima donna to takeoff—and an incisive one—on Josephine Baker. Garners healthy laughs as she patters into carbons of Dietrich, Mary Martin, Bea Lillie, among others. The change of costuming in view of aud, complete to hairdos for each, is a solid adjunct to the begoff reaction.

Topliner Don Cherry is another of the recording late-clicks to be booked here. He's okay on his vocal projection of the pops and western ideas, but could stand a rigorous course on how to get warmth simulation into his delivery

Teeoff spot is handled in capable manner by the Benhams, whose acrobancing is imaginative and well turned. Ventro work of Leonardo & Anita, in which the duo use seven dummies, is on the fair side. The seven angle provides the novelty for palm-raising. Wally Ward and femme aide offer mild song and piano duo ideas, with the comedy adequate enough for the giggle department.

Les Rhode and house orch okay on backings. *Lary.*

Paramount, N. Y.

Louis Prima Orch (14), with Keely Smith; Tony Bennett, Vanderbilts (2); "Flying Leathernecks" (RKO), *reviewed in* VARIETY *July 25, '51.*

Current stage show at the Paramount is a fast-moving 40-minute layout which is slightly overboard in the musical department. Abbreviated bill foregoes the usual comedy turn in this house, although Louis Prima does a neat job of doubling as band maestro and laugh generator. Tony Bennett is reviewed in New Acts.

Prima's orch stands as one of the best stage bands in the business. Solid musically, this crew has a brace of topnotch production numbers that are surefire audience clicks. In the pivot spot, Prima projects his vocals with sharp showmanship. Opening with his "Oh Babe" number, Prima steams up the house with his brassy instrumentation and broad mugging. Midway in the show, he and the band belt across several more rhythm novelties, including "Come to Mulberry Street," "Angelina" and "Come On-A My House," all delivered at a jet pace. Band vocalist Keely Smith also scores neatly with her workover of "Shanghai" and her duet with Prima on "I'm in the Mood for Love" for an all-around sock band routine.

Besides Bennett, only other act is the Vanderbilts, who come on after Prima's lengthy opening segment. Two lads have a neat acro-terping turn which builds via a series of flip-and-balancing stunts graded towards increasing difficulty. Team earns firm mitting with its closing hand-to-hand aerial. *Herm.*

RKO, Boston

Boston, Sept. 22.

Spike Jones' "Musical Depreciation Revue," with Wayne-Marlin Trio; Bill King, Paul & Paulette, Helen Grayco, Ruth Foster; Larry Flint House Orch (11); "A Millionaire For Christy" (20th).

Spike Jones' "Musical Depreciation" crew, complete with plungers, baseball bats, pigeons, pistols, comics and assorted standard acts (and musicians), combine to dish out an 80-minute sesh of madness at the RKO Boston which leaves the stage in a shambles and the stubholders limp. Adding up to solid entertainment, the nonchalant Jones meanders about introing acts, conducting with a plunger or baseball bat, whacking gongs (on the beat), shooting pistols and giving out with a bit of solid skinbeating, all in the true Jones' tradition.

Crew wades through "Some Enchanted Evening," with headless figures wandering about the stage; "Poet and Peasant," which finales with the backdrop and the musicians collapsing; "Laura," dressed with Jones' sounds and hoke, and a nifty "Hawaiian War Chant" with Spike and the Wayne Marlin Trio dressed in luminous costumes to score strongly. Sir Frederic Gas grabs a solo spot to warble "My Heart Cries for You" while shedding copious tears, and the Slickers give out with some solid Dixieland in "Hawaiian War Chant."

Standard acts interwoven include Ruth Foster, a cute terpster; Helen Grayco, a slick thrush; Bill King, who juggles lighted torches and hatchets for neat reaction; Paul & Paulette, a socko trampoline duo, and the Wayne-Marlin Trio, two muscular boys and a svelte gal, in several solid acro and balancing routines. A zany magico stint loses much of its punch by being overlong, and the antics of a hefty femme stooge, who makes like jelly with her abdomen, could also be shortened to hypo interest.

Sesh winds with reprise of Jones' trademarks, "Cocktails for Two," "Holiday for Strings" and "All I Want for Christmas," featuring George Rock dressed in a Lord Fauntleroy suit. Biz good. *Elic.*

Oriental, Chi

Chicago, Sept. 20.

Three Rockets, Joe Termini, Jane Powell, Sherman Hayes' Orch; "Angels In The Outfield" (M-G).

Pic star Jane Powell is teeing off in Chi this week on a midwest vaude tour. Aside from exhibiting some stage rustiness, the petite singer is boffo all the way. Moreover, she's fortunate in arriving on the heels of her pic click, "Rich, Young and Pretty," many of whose viewers evidently were out in force opening day (20).

Singer showed plenty of nervousness in the early stages, but this did little to dim the ardor of her followers. Fact is, her shakiness pulled her over to even better advantage and showed her off as a most ingratiating performer. Gal additionally had some trouble in riding the mike properly, and this dissipated some of her potency. Otherwise her five numbers were accented superbly, the only error being in quantity.

Lass opens fast with "You Do," one of her strongest numbers. Rest of her repertoire is topnotch and shrewdly selected. She almost lifts the roof off with "How Could You Believe Me?", neatly intones "I Think of You" and "Curley-Headed Baby." She avoids the heavy operatic, closest tune being a Gaelic classic that wins her solid palming.

Bill, which runs a scant 30 minutes, is much too short to give the balance of the turns a full airing. Panto comic Joe Termini scores handily with his flexible puss and string instruments. Venerable comedian opens with his fiddle bit, segues to a session on the electric guitar and banjo for plenty of yocks.

Other act, the Three Rockets, is a first rate hoofing team that gets over with smooth, leg-to-leg cleating. It's a clever turn, and the three sepia boys demonstrate plenty of originality and agility to win a strong mitt.

Sherman Hayes' orch does a Hawaiian medley to open the show and acquits itself well backstopping Miss Powell. *Mel.*

Palace, N. Y.

Congaroos (4), John Gallus, Duval, Richard Monti, Burton & Janet, Howard & Wanda Bell, Herman Hyde, Buster Shaver & Olive, Archie Robbins, Renee & Jim; "Lorna Doone" (Col), *reviewed in* VARIETY *May 30, '51.*

There is no lack of variety on the current Palace bill. It's a mixture of standard acts and some newcomers, adding up to a 10-act layout that is bound to have an overall pleasant effect.

Opening are the Congaroos, mixed colored dancing foursome (New Acts), followed by John Gallus and his standard turn of clarineting and ball-balancing. Interspersed is Gallus' manipulation on strings, of a line of dolls while playing the clarinet, with the payoff being his simultaneous clarineting, doll-handling and ball-balancing. The customers liked him.

Duval does the standard magico tricks, and he does them well. Act consists of the colored handkerchief bits, smoke-blowing with an "invisible pipe" and milk-pouring through a paper cone. Assisted by an unbilled woman, he could employ some more showmanship.

Richard Monti, tenor (New Acts), follows, with Burton & Janet, doing imitations of name personalities, getting some laughs with the usual subjects. Burton impersonates Durante, Chaplin, Groucho Marx and the like, and his likenesses, with the use of props, are good, but the act could be speeded. Janet does Hepburn, Garbo and Mae West.

Howard & Wanda Bell haven't any unusual stunts for a hand-balancing act, but they go over well.

Herman Hyde is always a laughgetter with his long-standard comedy turn of breakaway musical props, recalling vaude at its best, and corniest. But there's no lack of selling value to Hyde's corn. He's still being assisted by an unbilled woman who acts as a foil.

Buster Shaver with Olive, the midget, remain surefire with their dancing, which is especially socko because of their difference in sizes.

Archie Robbins, comic, has been around in the varieties for years, and he goes over nicely in the next-closing spot. Robbins is using a lot of material familiar with other comedians. His nice looks and general manner ingratiate him, however. But some of the stuff could be edited for the family-time houses.

Renee & Jim, with their revolving ladder turn, are a weak closer. Jim, in baggy clothes, and Renee, in briefs, are slowed by the necessity to ready various pieces of equipment for the stunts. Latter comprise Renee in a body twirl from aloft with a strap attached to her neck, plus a revolving bit with both on the ladder. Jim tries to extract some comedy by physical maneuvers, but it's lost on the audience. *Kahn.*

AGVA to Hear Pier Case

Philadelphia, Sept. 25.

The Andrews Sisters will get a hearing Oct. 1 before the local executive board of the American Guild of Variety Artists on breach of contract charges filed by George A. Hamid, owner of Steel Pier, Atlantic City. Trio had been scheduled to play the Pier Aug. 19, but manager Lou Levy asked out in July because of a film commitment abroad. The contract contained a film clause abrogation.

The Hamid complaint alleges that no film was made and asks $11,000 under the "play or pay" rule. Singers are due here Sept. 27 for a week at the Latin Casino.

Apollo, N. Y.

Joe Thomas Orch (13), Top & Bottom, Tommy Edwards, Apus & Estrelita, Canton Bros. (2), Nellie Lutcher; "China Corsair" (Col).

Nellie Lutcher and newcomer Tommy Edwards spark the current Apollo show. Supporting acts are average and don't give the usually receptive pewholders a chance to use their mitts. It's a badly paced layout that needs more than two good turns to pull it through. House was less than half full at third show opening day (21).

Joe Thomas' orch tees off with a speedy but unexciting version of "Constellation." Crew displays plenty of enthusiasm but its overemphasis on the brass tends to dissipate effect. When Thomas reduces the orch to a small combo, comprised of three rhythm, two brass and the maestro on tenor sax, the music wins okay response. Numbers vary from a jivey rendition of "Jumpin' Joe" to an interesting melodic interpretation of "Embraceable You." On the latter tune, Thomas belts out some solid tenor sax licks. Combo works smoothly throughout its brief turn and begs off.

Show really comes to life, however, in the closing niche, with Nellie Lutcher's top song styling. Miss Lutcher works at keyboard and socks across her familiar entries with skill and individuality. She's assisted on the rhythm by an unbilled drummer and bass player. She opens with a cute rendition of "That's A-Plenty," segues into a slower and more tuneful "Song Is Ended" and closes first set with an exuberant "Birth of the Blues." Comes back for a sentimental item titled "That's My Boy" and then wraps up house with her standards, "Real Gone Guy," "Fine Brown Frame" and "Hurry on Down." She scores effectively on each and had to promise house to fill additional request numbers at the next show.

Apus & Estrelita dish out a rough and tumble style of comedies for mixed reaction. Man and woman supply a brand of patter belonging more to a barroom than a vaude house. Some of it's subtle, but for the most part is just dirty. Estrelita sings excerpts from some pop tunes and Apus gets some sight yocks from his outrageously sharp outfit and facial muggings.

Singer Tommy Edwards, terpsters Top & Bottom and an Oriental acro turn, Canton Bros., are listed in New Acts. *Gros.*

Casino, Toronto

Toronto, Sept. 21.

Jerry Murad's Harmonicats (3), Richard Hayes, D'Arco & Parker Gee, Bouncing Bodos (3), Leslie & Laurence, Jimmie Cameron, Archie Stone House Orch; "Big Gusher" (Col).

Perennial favorites here, Jerry Murad and his Harmonicats whammed over when caught for their mouth-organ manipulations and engaging personalities as headliners of one of the most closely-knit and, swiftly-paced 75-minute packages seen here in recent sessions. With backstage instructions of Murray Little, this was a professionally polished job that offset previous consistent complaints that certain stage-struck acts were milking and wearying the customers. This week, every turn can be commended on timing and getting off-stage despite begoff demands. It makes for a better payee reaction.

As the marquee lure, the Harmonicats, in neatly-tailored grey suits and maroon ties, open with a terrific "Tea for Two," a harmonica boogie medley, their trademarked "Peg o' My Heart" and a smash "Day Is Done." On concerto diapason effects, plus step-out solos, the boys were a rousing success and had to beg off. Ditto for co-headliner Richard Hayes, a rich and robust young baritone, with his "Wonderful You;" a tempo switch to "Too Young;" his "Come On- a My House; a preview of his Decca disk, "Once," which should go over as a heartthrob ballad; but the youngster should stop panhandling his forthcoming record releases, and he needs a few lessons in stage deportment.

D'Arco & Parker Gee, as a long and short comedy team of knockabout singing comedians, scored the highest applause decibels when caught with their patter, mutual mayhem and accomplished singing on the high sustained notes which they persisted in kidding, though the customers applauded for a continuance of the straight stuff. Bouncing Bodos, two men and a girl, go over nicely on their trampoline act, with plenty of comedy effects, and George Bodo does 20 continuous back somersaults. Leslie & Laurence, ballroom acrobatic team, opens neatly, with Jimmie Cameron, singing m.c., commendably knitting the piesant bill together. *McStay.*

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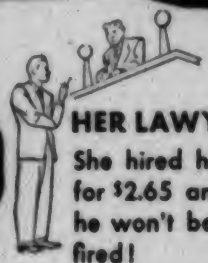

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Hollywood Red Probe

Continued from page 2

six witnesses contributing virtually nothing new to the committee's file. One new name was slipped in, two familiar ones were mentioned again. Otherwise, it was a dull, droning session punctuated by exchanges on legal technicalities and by open evidence of frayed tempers.

In one exchange, the committee indicated it might seek a Fifth Amendment test. Walter interrogated story editor Josef Mischel on what portion of the amendment he believed provided protection against "answering." When latter mentioned the phrase on self-incrimination, Walter made the point that it was designed for "criminal cases"—then dropped the discussion.

Chief witness of the day was Carl Foreman, writer-associate producer, who told the committee he's not a Communist and that he signed a non-Communist oath as a member of the SWG board last September. He declined, however, to answer questions as to his possible affiliation at any other time, and also declined repeated invitations to talk of party activities or to name names.

Foreman's testimony brought the committee face to face with the problem of legality vs. morality. Writer unequivocably stated his loyalty to the U. S. but declined to answer questions, stating his belief that "this committee knows far more about Communist activities than I do. If I knew anyone who now or ever had an intention to overthrow our form of government, I would consider it not only my duty but a privilege to report that person."

Foreman on Loyalty Oath

Foreman's mention of SWG loyalty oath brought a series of questions from Rep. Donald Jackson (R., Cal.), who sought to establish that Foreman had fought against the loyalty oath, motivated by some Communist ties. Foreman readily admitted he had not accepted the first draft of the loyalty oath proposition, but made the point that he had been willing to sign as a member of the board but wanted to be sure that such an oath was not mandatory on the part of rank-and-file members. Jackson opined he personally would "not place any credibility" on the testimony of the witness, who declined to name names and places of activity. He then read into the record a Los Angeles Herald-Express editorial of last Saturday, entitled "Let Us Not Forget Loyal Americans," which claimed that 1947 "friendly" witnesses were still unemployed.

Jackson also asked Foreman whether Edward Dmytryk, "whose testimony has been the finest," did the right thing in coming before the committee. Foreman, for whose firm (Stanley Kramer) Dmytryk is now directing "The Sniper," expressed belief that his opinion was unimportant, but that "I think it is very important to Mr. Dmytryk what he thinks."

The only witness to come under what the committee calls the "cooperative" classification was Mrs. Bernyce Pollfka Fleury, "artist-designer-instructor," who has done some film work and murals at the Hollywood Park racetrack. She mentioned names of William Pomerace and Edward Biberman, who've been named before, and David Hilberman, former animator, a newcomer to committee's lists, as party members. She drew titters from spectators when she said she and her husband Eugene, also an "artist-designer-instructor," joined the party to discuss art, but discovered they didn't agree with "what they saw about art" and withdrew from the party when they "became aware of its political implication."

Reuben Ship, radio writer and a Canadian national, drew fire from the committee when he said he'd decided against taking out final citizenship papers because of the "shocking, frightening change in the country" since President Roosevelt's death. He declined to answer all questions regarding his possible party affiliation. Walter informed him of the protection the Constitution extends to citizens and aliens alike. In another exchange, Ship said he didn't return to Canada because "certain aspects" of the life here interested him. Later, asked if he didn't believe the committee legal, he contended that the "witchcraft hunt of Cotton Mather" also was legal in its day.

Appears Without Lawyer

Metro story department assistant Donald Gordon, who also invoked his Fifth Amendment right, battled with the committee over "an improper and shocking attack" on an attorney (referring to an exchange last week between Walter and attorney Ben Margolis), feeling this jeopardized witnesses' rights to counsel. He appeared alone, declaring he "didn't want to subject" any lawyer to that type of treatment. Walter said that the committee feels that some lawyers "were instructing, not advising" clients, and "there's a vast difference, particularly when we know they're members of the Communist Party." Gordon denied membership in the Ku Klux Klan and the Silver Shirts, although he declined to answer concerning the Communist Party.

Mischel, who said he'd voluntarily resigned as story editor of a teevee firm on receiving his subpoena, similarly declined, although he told the committee he's not a Communist and wasn't a year ago when he took the job he just left.

Final witness, writer-associate producer Lester Koenig, also said he is not now a Communist and has "no intention of joining" the party, but he declined most other questions under the Fifth Amendment.

There are a few "odds and ends," including possible contempt citations and perjury indictments, still to be decided before the committee sits down to write its report.

Hedda Chided

Hollywood, Sept. 25.

Columnist Hedda Hopper has privately retracted her blast of last spring that the House Un-American Activities Committee was overlooking "big shots." Chairman John Wood, before leaving for home, told VARIETY he had discussed the statement with Miss Hopper, who recalled the remark, telling him she had no information she was keeping from the committee.

"However," Wood said, "if she ever prints or broadcasts such a statement again we'll subpoena her fast and make her tell what she thinks she knows."

27 Witnesses Appear During First Week

A total of 27 witnesses appeared before the committee during the first week of the hearings.

Wednesday's (19) session was a hot one, with Martin Berkeley, writer and volunteer witness, naming 150 as Reds, many of whom were new to the committee roster. Other Wednesday witnesses were Philip Stevenson, writer; Dan and Lilith James, writers, and Georgia Backus Alexander, screen and radio actress. Seven of the witnesses during the Thursday hearing stood on their constitutional rights, and the other three had little information to divulge. The lineup included David Raksin, composer; William F. Blowitz, publicist; Mischa Altman, Mrs. Ellenore Abowitz, Robert Loring Richards, Ann Roth Morgan Richards, Marguerite Roberts, John Sanford, Michael Wilson, all writers, and Herta Burkowitz, studio researcher.

The names listed as Reds by Martin Berkeley during the Wednesday session were: Lester Fuller, Jim Thompson, Isadore Schneider, William Browder, Lee Sabinson, V. J. Jerome, Edward Huebach, Nicholas Bela, Eve Ettinger, Herbert Klein, Guy Endore, Frank and Tanya Tuttle, John Bright and his wife Josephine, Lionel Stander, Alice Twichell, Harry Bridges, J. Edward Bromberg and his wife Goldie, Madeleine Ruthven, Victor Kilian, Don Gordon, Lou and Vera Harris, Herbert Biberman, Sonia Dahl Biberman, Edward Biberman, Eli Sullivan, Allen Matthews, Dorothy Tree, Marc Lawrence, Maurice Murphy, Mike Pell, Eve Schafrin, Harry Carlisle, Donald Ogden Stewart, Dorothy Parker, Alan Campbell, Dashiell Hammett, Lillian Hellman, Herta Burkowitz, Jessie Burns, F. Brown, John Weber, John "Skins" Miller, Leona D'Ambrey, Bob D'Ambrey, Searle Kramer, Michael Kilian, Jeff Kibre, Norval Crutcher, Ed Gilbert, Robert Ames, Irv Henschel, Bob Reed, Gordon Kahn, Maurice Rapf, Arnaud D'Usseau, James Gow, Ring Lardner, Jr., Budd and Virginia Schulberg, Sam Ornitz, Sadie Ornitz, Viola Brothers Shore, Kelly Gleickman, Susan Wells, Sidney Buchanan, Bea Buchman, Arthur Strawn.

Also, Michael Uris, Sonora Babb, Harold Buchman, Victor Shapiro, George Bassman, Lou Amster, Isobel Lennart, Paul Jarrico, Frances Sage, Bob Roberts, Katherine O'Neill, Dr. Leo Bigelman, Vilma Shore, Lou Solomon, Helen Slote, Alfred Devitt, George Wilner, Ann Roth Morgan, Charles Page, Harold and Katherine Goldman, Mary Virginia Farmer, Shepard Traube, Lauri Blankfort, Albert Maltz, Dan James, Lilith James, Alice Goldberg, Ian McClellan Hunter, Tiba Wilner, Charles Katz, Lester Cole, John Wexley, Marguerite Roberts, Fred Rinaldo, Bob Lees, Albert Maltz, William Pomerance, Waldo Salt, Joris Ivens, Josef Mischel, Carl Dreher, Cyril Endfield.

Also, Charles Leonard, Carl Foreman, Arnold Manoff, Richard Weil, Gertrude Purcell, Hugo Butler, Dalton Trumbo, Jerome Chodorov, Lester Koenig, Roland Kibbee, John Sanford, Morton Grant, Melvin Levy, Allen Boretz, Hy Kraft, Paul Trivers, W. L. River, Leon Decker, Edward Eliscu, Robert Rossen, Edward Chodorov, Henry Blankfort, Danny Dare, Bernard Vorhaus, Jay Gorney, Ben Barzman, Besse Taffel, George Sklar, Irving J. White, Frances Faragoh, Mortimer Offner, Howard Dimsdale, Michael Gordon, Howard Da Silva, Albert Bein, Wayne Ronka, Sam Albert, Spencer Autrian, Maurice Clark and Paul Cline.

Wolfson Election

Continued from page 5

slate offered. No such suggestion was made, nor was there any dispute such as marked TOA's meeting in Houston last year. At that time there was much maneuvering, sparked by Skouras, to install Robert Selig of Fox-Intermountain Theatres, National unit, as prexy. Sam Pinanski, Boston circuit operator, won the election.

Succeeds Lockwood

Skouras succeeds Arthur Lockwood as board topper. Elected national vicepresidents were Walter Reade, Jr., of Walter Reade Theatres, N. Y., and John Rowley, of Robb & Rowley, Little Rock. They succeed Wolfson and Sherrill Corwin, L. A. theatre op.

J. J. O'Leary, of the Comerford chain, Scranton, replaces Skouras as treasurer, and Max Connett of Newton, Miss., succeeds Edward Zorn as secretary. New co-chairmen of the finance committee are Leonard Goldenson, president of United Paramount Theatres, and Nat Williams, Thomasville, Ga., exhib. Gael Sullivan was renamed TOA's exec director, and Herman Levy remains as general counsel.

Board members also decided to hold the midwinter directors' meeting in L. A. and skedded the next annual session in Washington, D. C.

Skouras recommended the Coast locale for the next board session, and this was also immediately okayed. Skouras invited all TOA members to the midwinter session, asserting "everything will be out in the open."

TOA-Allied Tie

Continued from page 5

showed too much pro-distributor sentiment. Now, the general feeling within the trade is that all exhibs have problems peculiar to themselves, that the distribs are not a part of these, and TOA, particularly in view of divorcement of the major circuits, is strictly and exclusively pro-exhib.

Further, key figures of TOA at the opening of the N. Y. conclave made it clear they were plenty riled over practices of the film companies. Alfred Starr, in his keynote address, blasted the distribs for their policies on competitive bidding. Former TOA head Ted R. Gamble also rapped them for bidding practices and warned against the use of "Movietime" as a device to up rentals.

The angry remarks directed toward the distribs doubtless should further convince Allied there's no romance between TOA and the film outfits, according to some observers.

Newsreels Back Anti-Red Stand

The industry is using to good advantage this week its own editorial avenue to the public—the newsreels. All five of the reels include in releases now in theatres a forceful declaration that Hollywood is 100% anti-Communist and bears no sympathy for individuals who have taken refuge behind the First and Fifth Amendments to refuse to answer the questions of the House Un-American Activities Committee.

Form of presentation of the declaration is hardly exciting, but effective. It was done by setting up reps of the various member organizations of the Motion Picture Industry Council in Hollywood around a large table. Chairman Allen Rivkin read to them the declaration.

Each of the newsreels has edited differently the pooled footage. Longest and most complete is Paramount's, running one minute and 53 seconds. Shortest is Warner Bros., running one minute, 13 seconds. Longer version, of course, is more effective, since it also gives Rivkin an opportunity to take a swipe at the Arts, Sciences and Professions Council, which has been protesting with picketing and leaflets the recent hearings in Hollywood. MPIC topper denied that ASPC has any right to speak for any branch of the industry.

Herb.

Film Reviews

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The Sea Hornet

gives vocal treatment to make them listen okay.

Cameron, indie diver, starts an investigation when his partner, James Brown, is killed while doing a job for Adele Mara. The probe turns up that the ship which Brown had been going after was a war casualty and carried the gold shipment. Throwing some red herrings in the way of Cameron's investigation are Miss Booth and her boyfriend, Jim Davis. Latter already has the gold, having managed the theft during its original sinking, and now wants the ship blown up to destroy clues.

After spending a long time on land, plot comes to a firstrate climax when Cameron and Wills, his crew man, fight it out with the heavies underwater. The gold is turned up in the deep freeze of the swank hotel operated by Davis, and Cameron finds that Miss Mara is the girl for him.

Sundry players involved all bring off their roles acceptably. In addition to those already mentioned, Richard Jaeckel, Ellen Corby, Grant Withers, William Haade and William Ching add to the generally okay effect created.

Underwater shots are interesting and Bert Glennon's camera takes care of the on-shore work nicely. Technical credits are good.

Brog.

Two Dollar Bettor
(SONG)

Routine programmer of the $2 sucker better.

Hollywood, Sept. 19.

Realart release of Jack Broder presentation, produced and directed by Edward L. Cahn. Stars John Litel, Marie Windsor, Steve Brodie; features Barbara Logan, Robert Sherwood, Barbara Bester, Walter Kingsford, Don Shelton. Screenplay, Howard Emmett Rogers; from his "The Far Turn;" camera, Charles Van Enger; editor, Sherman Rose; song, Jean Logan. Previewed Sept. 17, '51. Running time, 72 MINS.

John Hewitt	John Litel
Mary Slate	Marie Windsor
Nick Bowers	Steve Brodie
Nancy Hewitt	Barbara Logan
Phillip Adams	Robert Sherwood
Diane Hewitt	Barbara Bester
Carleton Adams	Walter Kingsford
George Irwin	Don Shelton
Mrs. Irwin	Kay La Velle
Chuck Seeltinger	Carl Switzer
Mrs. Adams	Isobel Randolph
Teddy	Ralph Reed
Miss Pierson	Barbara Billingsley
Chester	Ralph Hodges
Grace Sheppard	Madelon Mitchel
Ralph Sheppard	Phillip Van Zandt

This is a mild, familiar expose of the ruin facing those who succumb to the lure of the $2 bet. It is overlong at 72 minutes for the secondary market but will get by in that classification despite a slow pace and routine presentation and performances.

Produced and directed by Edward L. Cahn for Jack Broder presentation through Realart, picture takes honest, hard-working widower, John Litel, through his first bet, for fun, and the subsequent path of ruin that finds him dipping into the till of his employer, a bank, in a frantic, futile effort to get even and swear off. Story gets him killed in the end during his last, desperate attempt to win back his losses. His children are saved from disgrace when his employer nobly claims the death came while Litel was protecting company funds.

Cahn's direction is as formula as the material at hand. More effort on his part could have tied it together with a better pace. Trouping is standard, with best appearance being by Marie Wilson, a con-gal who helps to take Litel, and her boyfriend, Steve Brodie. Others are stock.

Production values are acceptable for the budget expenditure and release aims, rating good lensing from Charles Van Enger. In addition to the okay Irving Gertz music score, there is one song, "Queridu," by Jean Logan.

Brog.

$54,000 Commish

Continued from page 5

tising on the basis of number of pix by which they are represented.

Thus some agencies will get 2/18ths and some 1/18th of the commission money. Production costs which must come off first are said to be nominal, but handling, placing, checking and paying off papers will come to a large amount.

Companies and films by which they are represented are: Warner Bros.—"Painting the Clouds With Sunshine" and "Streetcar Named Desire"; Paramount — "Detective Story" and "Place in the Sun"; 20th-Fox — "David & Bathsheba" and "Day the Earth Stood Still"; Universal—"Bright Victory" and "Thunder on the Hill"; RKO—"Two Tickets to Broadway" and "Blue Veil"; United Artists—"The River" and "The Well"; Metro—"Quo Vadis" and "American in Paris"; Columbia — "Saturday's Hero" and "The Mob"; Republic—"Adventures of Capt. Fabian"; Allied Artists — "The Highwayman."

Two different ad layouts are being used. One, employing cartoon figures, is captioned: "Let's Go! It's Movietime U. S. A." The other, carrying a photo of a group of people seated in a theatre, headlines over the pic: "Having a wonderful time, wish you were here," and under it: "It's Movietime U. S. A. Go to a movie today!"

Both ads also carry a small still of each of the 18 pix plugged, with copy underneath giving title, cast and a few words of description. The same two ads have been made up in both half-page and full-page size.

TOA Asks Deals

Continued from page 5

ed, will be for the film outfits to give greater voice to the field sales reps in setting licensing deals. It's figured the fieldmen are more immediately acquainted with exhib problems and economics in each area.

In line with this, it was claimed distribs refrain from taking into account money spent by the theatreman in refurbishing his house. The gross likely will increase but so does the distributor's share, although the latter was not faced with any of the refurbishing expense.

In line with its policy, TOA refrained from taking up localized rental beefs with the distribs, instead dealt with national sales policies which were said to be plenty distasteful.

TOA-ers were riled over the continuing uptrend in competitive bidding and multiple clearances and also sought assurance the distribs would not seek to come up with devices for obtaining advanced-admission scales, it was reported.

Convention today will be given to committee reports on the assortment of problems facing exhibition, and winds up tomorrow night (Thurs.) with the customary film company presidents' dinner.

SEATTLE	Coliseum	Sept. 20
OKLAHOMA CITY	Center	Sept. 26
INDIANAPOLIS	Loew's	Sept. 26
KANSAS CITY	Midland	Sept. 26
TULSA	Orpheum	Sept. 27
WASHINGTON D.C.	Warner	
	Ambassador	Sept. 27
SALT LAKE CITY	Utah	Sept. 28
DETROIT	Palm State	Sept. 28
SPRINGFIELD MASS.	Bijou	Oct. 1
BALTIMORE	Hippodrome	Oct. 3
MIAMI	Carib	
	Miami	Oct. 3
	Miracle	
NORFOLK	Newport	
	Colley	Oct. 3
DES MOINES	Orpheum	Oct. 3
CINCINNATI	Palace	Oct. 3
PORTLAND ME.	Strand	Oct. 3
ROCHESTER	Rochester	Oct. 3
NASHVILLE	Vendome	Oct. 3
SAN ANTONIO	Aztec	Oct. 4
BOSTON	Orpheum	Oct. 4
	State	Oct. 4
MEMPHIS	State	Oct. 4
CLEVELAND	Palace	Oct. 4
HARTFORD	E. M. Loew	Oct. 5
ST. LOUIS	State	Oct. 6
PROVIDENCE	State	Oct. 7
SYRACUSE	State	Oct. 8
BUFFALO	Lafayette	Oct. 10
MINNEAPOLIS	Orpheum	Oct. 11
ST. PAUL	Orpheum	Oct. 11
LOUISVILLE	State	Oct. 11
BIRMINGHAM	Strand	Oct. 11
TOLEDO	Rivoli	Oct. 11
PHILADELPHIA	Mastbaum	Oct. 18
CHICAGO	State-Lake	Oct. 19
COLUMBUS	Ohio	Oct. 24
HOUSTON	Metropolitan	Nov. 8

SATURDAY'S HERO John DEREK · Donna REED

Clips From Film Row

NEW YORK

Claude F. Lee, recently named northeast division sales manager of Motion Picture Advertising Service, holding down post of manager of national sales in addition to his other duties. He will headquarter in N. Y.

Harry H. Walders, one-time branch manager for United Artists in Chicago, joined Lopert Films Distributing Corp. as midwest division manager.

Republic Pictures prez Herbert J. Yates briefed eastern district managers on upcoming product at a regional sales meet held here Saturday (22).

Harold Rand named assistant tradepaper contact at 20th-Fox, replacing Richard Abrons, who resigned to attend Graduate School of Business, Columbia U. Ira Tulipan is tradepaper contact.

Hans Tiesler, who resigned as v.p.-gen. of Audio Pictures, Ltd., of Toronto last year, has joined Loucks & Norling Studios, New York, as associate producer of commercial films. A veteran writer, editor and distributor, Tiesler will handle production planning and preparation of story treatments in his new berth. After leaving Audio he took an 8-month trip on a 50-foot ketch accompanied by his wife.

CHICAGO

Chicago drive-in operators, who were indicted by Federal Grand Jury this summer for alleged price-fixing, will be arraigned before Judge Barnes Nov. 5 in Chi Federal Court.

Installation of theatre-TV equipment readied at Balaban & Katz' Marbro theatre for the Saddler-Pep title bout today (Wed.). Circuit now has four theatres carrying IBC fights, with combined seating capacity of 11,400.

Balaban & Katz' TV station WBKB threw open spot availabilities to hypo "Movietime, U.S.A." bally.

Schindler's Theatre reopened last week, reducing number of idle theatres in the local exchange area to 131.

Charles H. Percy, Bell & Howell prexy, named member of University of Chicago board of trustees.

Ray Carsky, merchandising director and confectionery manager for Balaban & Katz, retires next week after 28 years of candy peddling.

Harriet Edelman, ex-Eagle Lion staffer, joined Realart as assistant booker.

SEATTLE

Sterling Theatres, operators of the city's greatest array of nabe houses, added another to its lineup this month, the Northeate. It is a 1,500-seater in the big business development north of Seattle. Dick Newton is to be manager, transfering from Roosevelt, where Bruck Windroff steps in as manager.

Evergreen Theatres district manager M. M. Mesher resigned. Wm. Thedford, assistant to prexy Frank Newman, to supervise Washington state operations in addition to other stints.

Del Larrison, manager of Paramount Theatre also to manage all of city theatres, succeeding James O'Connell, resigned, as city manager.

Bob Turner, manager of Neptune, moved to downtown Fifth Avenue when O'Connell left post there as well as city manager job.

Dick Schuttle, former exploitation manager here for Metro, publishing a weekly at Boeing Aircraft.

John McKeekan, former film salesman for Eagle-Lion in Northwest, now salesman for Heinz Pickle Co.

George L. De Walde, branch manager for Universal, resigned, succeeded by Don Gilan, former company salesman in L. A.

TORONTO

After 10 years in Canada with the J. Arthur Rank chain, mainly in the publicity department, Bob Lester resigned as assistant manager of the Odeon (Rank's Canadian showcase) here to take over management of the independently-owned King cinema. Latter will exhibit foreign films only. Opens soon with "This Woman Is Mine," Italian film.

During 1950, Canada's film houses grossed an all-time high, with an 8% increase over the previous high of 1949, according to latest computed figures of the Dominion Bureau of Statistics. Take for 1950 was $86,400,000 compared with total of $79,853,00 for previous year. Amusement taxes turned into Federal coffers for 1950 totalled $11,900,000 against previous year's $12,862,600, this accounted for by Government's reduction of tax from 20% to 15%.

ST. LOUIS

Mrs. Hazel Hildebrand sold her Algerian Theatre in Risco, Mo., to W. C. Thompson, Jr. of same town.

Trueman H. Putz, Cape Girardeau, Mo., purchased the Hartner in Illmo, Mo., from O. W. and W. D. Hartner. Putz formerly was a projectionist in Cape Girardeau.

Lynn Barker shuttered his Joy, a 225-seater, Witt, Ill., for indefinite period.

J. S. Fox and B. Temborius relighted their Vogue, a 400-seater, Palestine, Ill., dark since last July when fire damaged the booth. House has been completely fare-lifted.

Dave Jobes, publicity manager for Kerasotes Theatres, Springfield, Ill., discharged from the Rochester, Minn., Mayo Clinic after a thorough checkup.

SALT LAKE CITY

Cinema Art Theatre sold by Gordon Crowe to Phillip S. Guss. It is only foreign picture house here.

Current wave of hoodlumism by juveniles prompted a crackdown by police on theatres admitting children to night shows. Local ordinance forbids children under 16 from attending after 8.30 p.m., and police chief L. C. Crowther says his men will see that the law is strictly enforced.

PITTSBURGH

Bill Zeller, manager of J. P. Harris Theatre, transferred to company's main office as associate of Ken Hoel in ad-publicity department. Al Brevak, Hoel's former assistant, resigned to join Walker-Downing agency. Sam DeFazio moves back downtown again from the Liberty to pilot Harris key house and Les Bowser takes over managerial post at Liberty.

Jack Tiernan, formerly with RKO Theatres in Grand Rapids, is new manager of the Manos in Jeannette, Pa.

J. Kenneth (Robbie) Robertson, who managed three WB houses in State College, Pa., from 1935 to 1939, appointed comptroller of Trinity College in Hartford, Conn.

Stanley Dudelson, former RKO salesman here, appointed general manager of Bernstein circuit in Michigan.

James Heitzenrether, manager of the Regent in Reynoldsville, called up by Army. Mrs. Katherine Edminson, cashier, named temporary manager.

Midstate circuit named Larena Sherkel, widow of George Sherkel, who died several months ago, manager at Houtzdale.

PHILADELPHIA

Lou Formato, branch manager of Metro who recently underwent an appendectomy, due back at exchange this week.

Audtorium Theatre leased to blind evangelist Robert Fraser. It was one of town's first film houses.

Warners staging preliminaries of, "Miss Sepia Philadelphia" contest at Leader Theatre in West Philly.

Esther Muchnick left Warner Bros. ad department after 10 years to join Dave Lodge's billposting organization.

Patti Page and Guy Mitchell will head stage show booked for Mastbaum, Oct. 11.

20th-Fox has been selling product away to rival circuits. Current first-run alignment finds its pix, "People Will Talk" at William Goldman's Randolph Theatre and "Journey Into Light" at Warner's Mastbaum. "David and Bathsheba" is in its fourth week at the Fox.

Stanley Warner sold its Parker, Harrowgate and Villa Theatres to an undisclosed buyer.

Warner's is using first-run managers to do guest shots on local radio and TV programs to plug product at the deluxers.

Mont'l Loaded With H.O.s; 'Boy' 15G, 'David' 18G, 2d

Montreal, Sept. 25.

"Teresa" at Palace is only newcomer and doing big. "That's My Boy" at Capitol and "Bathsheba" at Orpheum in second stanzas still are strong. Ace holdover, however, is "Show Boat," still smash at Loew's.

Estimates for This Week

Palace (C.T.) (2,262; 34-60) — "Teresa" (M-G). Big $16,000. Last week, "Lady and Law" (M-G), $12,000.

Capitol (C.T.) (2,412; 34-60) — "That's My Boy" (Par) (2d wk). Held at $15,000. Last week, hefty $19,000.

Princess (C.T.) (2,131; 34-60) — "Sunnyside of Street" (Col) (2d wk). Off to $10,000. Last week, oke $15,000.

Loew's (C.T.) (2,855; 40-65) — "Show Boat" (M-G) (2d wk). Still smash at $26,000. Last week, $29,000.

Imperial (C.T.) (1,839; 34-60) — "Great Caruso" (M-G) (2d wk) (2d run) and "Fall In" (M-G) (2d wk). Continues good at $9,000. Last week, $10,000.

Orpheum (C.T.) (1,048; 34-60) — "David and Bathsheba" (20th) (2d wk). Big $18,000. Last week, $23,000.

BOSTON

(Continued from page 8)

(2d wk). Nifty $8,000 after solid $11,500 for first.

Memorial (RKO) (3,500; 40-85) — "His Kind of Woman" (RKO) and "Interrupted Journey" (Indie). Good $18,000. Last week, "Flying Leathernecks" (RKO) and "Big Gusher" (Col) (3d wk), fast $12,000 in 8 days.

Metropolitan (NET) (4,367; 40-85) — "Here Comes Groom" (Par) and "Man With My Face" (UA) (2d wk). Neat $16,000 after $22,000 for first.

Orpheum (Loew) (3,000; 40-85) — "Angels in Outfield" (M-G) and "No Questions Asked" (M-G). Only fair $13,000. Last week, "Ran All Way" (UA) and "Law and Lady" (M-G), $14,000.

Paramount (NET) (1,700; 95-$1.25) — "David and Bathsheba" (20th) (2d wk). Nifty $20,000 following smash $26,500 for first.

State (Loew) (3,500; 40-85) — "Angels in Outfield" (M-G) and "No Questions Asked" (M-G). NSG $8,000 or near. Last week, "Ran All Way" (UA) and "Law and Lady" (M-G), $9,000.

PITTSBURGH

(Continued from page 8)

Laine onstage. Huge $31,000 but under Laine's old record of 2 years ago. Last week, "Angels in Outfield" (M-G), $11,000.

Stanley (WB) (3,800; 50-85) — "That's My Boy" (Par). Best in long time, big $18,000. Last week, "Force of Arms" (WB) and fight pix, $11,000.

Warner (WB) (2,000; 50-85) — "Tomorrow Another Day" (WB). So-so $7,500. Last week, "Flying Leathernecks" (RKO) (m.o.), $4,000.

Picture Grosses

PORTLAND, ORE.

(Continued from page 9)

1,900" (Indie) (2d wk). Fast $1,600. Last week, $2,000.

Mayfair (Parker) (1,500; 65-90) — "Flying Leathernecks" (RKO) and "Outlaw Brother" (UA) (m.o.). Big $6,500 or over. Last week, "Frogmen" (20th) and "As Young As Feel" (20th) (m.o.), $4,700.

Oriental (Evergreen) (2,000; 65-90) — "Here Comes Groom" (Par) and "According Mrs. Hoyle" (Mono), day-date with Orpheum. Hot $7,500. Last week, "Flying Leathernecks" (RKO) and "Outlaw Brother" (UA), $6,500.

Orpheum (Evergreen) (1,750; 65-90) — "Here Comes Groom" (Par) and "According Mrs. Hoyle" (Mono), also Oriental. Terrific $10,500. Last week, "Disk Jockey" (Mono) and "American Spy" (Mono), $7,500.

Paramount (Evergreen) (3,400; 65-90) — "Saturday's Hero" (Col) and "Sunnyside Street" (Col). Oke $9,000 or less. Last week, "Flying Leathernecks" (RKO) and "Outlaw Brother" (UA), $17,000.

United Artists (Parker) (890; 65-90) — "Angels in Outfield" (M-G) (2d wk). So-so $2,500 in 4 days. Last week, $8,400.

'David' New Record In Denver, 25G; 'Hill' 19G

Denver, Sept. 25.

"David and Bathsheba" is packing the Paramount current to record gross, and is holding over. "Rhubarb" is doing so well at Denham it will hold another round. "Meet Me After Show" shapes fine at Denver and Esquire.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80) — "Thunder on Hill" (U) and "Stand Up, Sing" (Rep), day-date with Tabor, Webber. Good $8,000. Last week, "Guy Who Came Back" (20th) and "Tomorrow Another Day" (WB), $6,000.

Broadway (Wolfberg) (1,500; 40-80) — "Night Into Morning" (M-G). Fair $7,000. Last week, "Flying Leathernecks" (RKO) (3d wk), $7,000.

Denham (Cockrill) (1,750; 40-80) — "Rhubarb" (Par). Nice $12,000. Holds. Last week, "Here Comes Groom" (Par) (3d wk), $10,500.

Denver (Fox) (2,525; 40-80) — "Meet After Show" (20th) and "Pardon My French" (UA), day-date with Esquire. Fine $16,000. Last week, "Jim Thorpe" (WB) and "Fugitive Lady" (Rep), $14,500.

Esquire (Fox) (742; 40-80) — "Meet After Show" (20th) and "Pardon French" (UA), also Denver. Big $4,000. Last week, "Jim Thorpe" (WB) and "Fugitive Lady" (Rep), $2,700.

Orpheum (RKO) (2,600; 40-80) — "Angels in Outfield" (M-G) and "Indian Territory" (Col). Fairish $12,000. Last week, "Mark of Renegade" (U) and "Tall Target" (M-G), $12,500.

Paramount (Fox) (2,200; 55-$1.20) — "David and Bathsheba" (20th). Record $25,000. Holding. Last week, "Pickup" (Col) and "Never Trust Gambler" (Col), fair $7,500.

Rialto (Fox) (878; 40-80) — "Five" (Col) and "Kid From Amarillo" (Col). Good $3,500. Last week, on moveover.

Tabor (Fox) (1,967; 40-80) — "Thunder on Hill" (U) and "Stand Up, Sing" (Rep), also Aladdin, Webber. Good $7,000. Last week, "Guy Who Came Back" (20th) and "Tomorrow Another Day" (WB), $5,500.

Webber (Fox) (750; 40-80) — "Thunder on Hill" (U) and "Stand Up, Sing" (Rep), also Aladdin, Tabor. Nice $4,000. Last week, "Guy Who Came Back" (20th) and "Tomorrow Another Day" (WB), $3,000.

'GROOM' GOOD $14,000, MPLS.; 'CHRISTY' OK 7G

Minneapolis, Sept. 25.

Boxoffice doldrums are back again to a great extent this session with bad weather no help. However, at least one newcomer, "Here Comes Groom," is getting up some steam at Radio City. Looking okay is "Little Egypt" at the Gopher. It's fourth week for "David and Bathsheba" at Century.

Estimates for This Week

Century (Par) (1,600; 74-$1.20) — "David and Bathsheba" (20th) (4th wk). Although last week was announced as the last, it was held again. Okay $5,000. Last week, $8,000.

Gopher (Berger) (1,000; 50-76) — "Little Egypt" (U). Well liked but looks only okay $4,000. Last week, "The Strip" (M-G), $4,200.

Lyric (Par) (1,000; 50-76) — "Short Grass" (Mono) and "Let's Go Navy" (Mono). Mild $3,000. Last week, "Basketball Fix" (Indie) and "Two Dollar Better" (Indie), $2,500.

Radio City (Par) (4,000; 50-76) — "Here Comes Groom" (Par). Copping accolades and benefiting from crix praise. Gets telecast of Pep-Saddler fight Wednesday night, with scale raised to $1.90, as added attraction to coax more coin. Good $14,000. Last week, "Belvedere Rings Bell" (20th), $11,000.

RKO-Orpheum (RKO) (2,800; 40-76) — "Mask of Avenger" (Col) and "Never Trust a Gambler" (Col). Light $6,000. Last week, "Force of Arms" (WB) and fight pix, $9,000.

RKO-Pan (RKO) (1,600; 40-76) — "Five" (Col) and "Suicide Attack" (Indie). Anemic $4,000. Last week, "Native Son" (Indie), and "Hurricane Island" (Col) plus fight pix, good $7,500 in 9 days.

State (Par) (2,300; 50-76) — "Millionaire for Christy" (20th). Okay $7,000. Last week, "People Against O'Hara" (M-G), $7,000.

World (Mann) (400; 50-90) — "Belvedere Rings Bell" (20th) (m.o.). Moderate $2,500. Last week, "Tony Draws Horse" (Indie) (2d wk), $2,300.

SEATTLE

(Continued from page 8)

Jockey" (Mono) and "American Spy" (Mono), $7,600.

Fifth Avenue (Evergreen) (2,366; 65-90) — "Rhubarb" (Par) and "Corky" (Col) (2d wk-5 days). Good $6,500 after $9,700 last week.

Liberty (Hamrick) (1,600; 65-90) — "Little Egypt" (U) and "Pistol Harvest" (RKO). Mild $6,000. Last week, "Happy Go Lovely" (RKO) and "Underground Spy" (Rep), $7,800.

Music Hall (Hamrick) (2,282; 65-90) — "Thunder on Hill" (U). Modest $6,500. Last week, "Angels in Outfield" (M-G) and "Tale of Navajos" (M-G), $6,400.

Orpheum (Hamprick) (2,599; 65-90) — "Flying Leathernecks" (RKO) and "Try and Get Me" (UA). Great $14,000 for John Wayne starrer. Last week, "Jim Thorpe" (WB) and "Ft. Dodge Stampede" (Rep) (2d wk-6 days), $5,000.

Palomar (Sterling) (1,350; 75-$1.50) — "Kind Lady" (M-G) (2d run) plus Latin Quarter Revue onstage. Big $14,000. Last week "Belvedere Rings Bell" (20th) (2d run), moderate $2,900 at 70c top.

Paramount (Evergreen) (3,049; 65-90) — "His Kind of Woman" (RKO) and "Hurricane Island" (Col). Fine $12,000 or near. Last week, "Here Comes Groom" (Par) and "Guy Came Back" (20th) (3d wk), $8,000.

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RADIO BACK INTO THE BIGTIME

Drama Tops Program Categories In TV, Snaring New Bankrollers

Dramatic stanzas are proving themselves the most reliable commodity on video, with the result that more and more bankrollers are putting their coin into this form of TV programming.

At the end of last month, according to the latest A. C. Nielsen data, dramatics was the highest-rated program category. General drama shows averaged a 20.7, mysteries a 22.5 and situation comedies a 21.9. That compares with 19.8 for westerns and 9.9 for other kid shows; 17.2 for comedy-variety and 15.9 for music-variety; 16.0 for quizzes, 15.1 for sports and 9.4 for music. Average rating for all evening shows was 17.

Of the 94 evening shows on the networks, 12 were general dramas, 15 were whodunits and four were situation comedies. Interestingly, the dramas also got the widest coverage, indicating that more stations were willing to clear time for this kind of fare.

Audience reception of dramatic material is so good that daytime variety shows, such as Kate Smith on NBC-TV and Frances Langford-Don Ameche on ABC-TV, include daily dramatic segments. Ranks of the enacted shows is growing, with new entries in the field this season including the big-league "Celanese Playwrights Theatre," "Amazing Mr. Malone," "Mr. District Attorney," "Crime Syndicated," "Young Mr. Bobbin," "Charlie Wild, Private Detective" and "Mystery Theatre."

That's in addition to established vidramatics, such as "Philco Television Playhouse," "Studio One," "Armstrong Circle Theatre," "Kraft TV Theatre," Somerset Maugham Theatre," "Fireside Theatre," etc., and a large number of whodunits and situation comedies.

Agencies point out that drama does particularly well in big cities with a more sophisticated audience, while the varieties make a relatively better showing in rural areas and small towns. However, the big cities have the bulk of viewers, which makes teleplays good buys. As in radio, mysteries particularly provide a high rating in relation to budget.

Old Curiosity Shop

Office of Ted Mack, emcee of the radio-TV versions of the "Original Amateur Hour," has perhaps the greatest collection of curios and mementos in New York City. They represent gifts from the various cities throughout the country saluted by Mack on the programs, and virtually run the gamut of every conceivable product identified with the various communities.

Last week Mack received the "topper" of them all when, in connection with his last Thursday's radio salute of San Antonio, the Texans flew in a five-month, pure-bred Palomino horse.

Coke Sets Lanza For NBC Series

Mario Lanza, who has been filling in for Coca-Cola as Edgar Bergen's summer replacement, gets his own half-hour nighttime radio slot next month. When Bergen returns to his Sunday at 8 period, Lanza moves over to NBC, going into the Monday night at 10 period.

Lanza program will be taped and originate on the Coast. Pacting of Coca-Cola follows by several days NBC's announcement of its $5,000,000 in new billings, including the switchover of a brace of Colgate daytime shows from CBS and the signing of Philip Morris for an Eddie Cantor program.

SHOUSE'S FREE TIME POLICY FOR POLITICOS

Cincinnati, Sept. 25.

Maintaining neutrality in Cincy's hot councilmanic election campaign, WLW-TV is dividing 14 periods of free time among the two contending parties. Offer was extended by James D. Shouse, chairman of Crosley's board. Times offered include seven periods on Saturdays, 6:15 to 6:30 p. m., and a like number on Sundays, 1:30 to 1:45 p. m.

Shouse, in his bid to the Republican and Charter ticket leaders, said: "It is our considered judgment that the public is entitled to a complete presentation of the issues involved and should not be dependent for this knowledge solely on the amount of funds available for the purchase of television."

Webs Vs. Stations Tug o' War Ties Sponsors in Knots

Growing practice of television stations of knocking off network shows to cash in on local bankrolling deals, where the "take" is considerably heavier, is developing into a tug-o'-war between networks and affiliates, with national sponsors in the middle.

Newest impasse has developed between Old Gold, NBC and the web's Kansas City affiliate, WDAF-TV, which served notice that it is knocking off the "Original Amateur Hour" to make way for a fall football schedule. Station has agreed to carry the show on a delayed basis via kine. But OG, resenting the live pickup brush, says no dice and that the station either take it Tuesday night on a permanent live basis or not at all. Hassle as of this week remained unsettled.

Only the week before, WBAL-TV, Baltimore, had notified NBC that it was dropping "Original Amateur Hour" in order to fulfill its public service obligations. Deal has since been in the works for WAAM to pick it up, but the latter station wants it on its regular card rate that applies to its DuMont show pickups — 42½%, NBC is dickering for a 25% rate basis, same as applies to WBAL-TV.

BOOMING SALES MARK 'RE-BIRTH'

By GEORGE ROSEN

NBC's pacting of $5,000,000 in radio billings in one fell swoop last week, simultaneously with the announcement that the Mutual network had effected a wedding with Metro for use of its fabulous stable of stars and properties, via its plattered MGM Radio Attractions, accents the re-emergence of radio as a whole as a dominant medium and facet of show business.

Only six months ago even the most stalwart of radio adherents were willing to write radio off in the face of the TV commercial upbeat and video's irresistible lure for sponsors. Radio, particularly the networks, was getting it from all sides, with advertisers frantically demanding—and getting—reductions in the rate structure.

Last week's double-pronged, two-network maneuvering, however, climaxed a succession of radio counter-thrusts over the past two months which reestablished the medium as one to be reckoned with.

For long, many within the industry have been bemoaning the fact that 25 years of continuing progress was going down the drain to make way for the more glamorous TV upstart. But the manner in which the broadcasters as a whole have been slugging back in recent months, even in the face of intra-industry bickering and jockeying for position, adds up to perhaps the major success story of the year in show business and advertising.

Today the signs of the "radio rebirth" are unmistakable. The independent stations report booming biz, gearing their operations for healthy fall and winter commercial melons. Oddly enough, the upbeat is particularly pronounced in New York, the nation's No. 1 TV market. The optimism pervading WNEW, WMGM, WINS, WOV, WHOM, WLIB, WMCA and their sister Gotham indies is almost a throwback to the days when video was still a threat instead of a reality.

Bullish Networks

The major networks—NBC, CBS, ABC and Mutual—are equally bullish. The advent of video has meant re-patterning and re-tooling for the future; in recent months there have been unprecedented upheavals in the devising of new sales techniques; perhaps never before in industry annals has there been

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Army Sets 'Cold War' NBC Series; Coke First of Rotating Sponsors

Washington, Sept. 25.

Coca-Cola will pick up the tab for the first program of the new All-Services one-hour Sunday radio show on NBC, "This Is America's Hour," being readied to begin in four or five weeks by the Army Show, a "cold war" counterpart of World War II "The Army Hour" will carry pickups of Army, Navy, Marines and Air Force in action and training all over the world. Series is under the direction of Col. Ed Kirby, chief of the Radio-TV Branch, Army Public Relations.

New gimmick in public service series is its availability for sponsorship on a rotation basis per show. Program is being heralded as "a new opportunity for radio" and for institutional sponsors to participate in dramatization of the nation's defense effort.

Format provides for a big name emcee for each show to help put over theme of series, the seriousness of problems involved in cold war.

Move is another in the concerted efforts of the networks in general to attract new clients through a re-patterning of the sales structure.

Berle Still Tops 'Em

Milton Berle, despite the new competition facing him this season from the other networks, preemed his "Texaco Star Theatre" on NBC-TV last Tuesday night (18) with the power he's shown for years. According to a special seven-city check conducted for NBC by the American Research Bureau, Berle's first show of the new season pulled a 54.4, which about pars his average of last year.

ARB said that Berle cornered 65.4% of the sets in use, for an 83% share of audience during his hour stint.

All Webs Slugging Away to Chip Off Berle's Top Rating

DuMont web pulled a fast one on CBS this week by pacting with a sponsor for the Tuesday night at 8:30 period and then setting out to clear time on most available stations throughout the country. Fact that DuMont got in first with a sponsor means that CBS will encounter considerable difficulty in lining up stations, especially in two-station markets, for its upcoming Frank Sinatra show. (Most of the single-station markets, of course, are committed for Milton Berle's "Texaco Star Theatre" on NBC.)

With Curtis Publications having bought the Tuesday night period this week on the DuMont web, Berle's "Texaco Star Theatre" on NBC-TV will face competition on all three major networks. Mogen - David Wines currently bankrolls "Charlie Wild, Private Eye" on ABC-TV Tuesdays at 8, and CBS is slated to preem its hour-long Frank Sinatra show early next month in the Tuesday 8 to 9 period.

Curtis, which has had several spot campaigns previously on TV, pacted with DuMont for a new panel quiz show from Washington

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CBS Signs 10-Yr. 'Quiz Kids' Pact

The Louis G. Cowan organization, which owns and packages the "Quiz Kids" on radio and TV, has negotiated a deal with CBS whereby the network takes over the property for a 10-year period. "Quiz Kids" has been riding the NBC airlines for years, with Miles Labs (Alka-Seltzer) as a 12-year sponsor. Latter recently announced cancellation of the stanza to buy an alternate week of "One Man's Family" on NBC-TV.

Under terms of the deal, the Cowan office is guaranteed $5,000 a week, or $2,500,000 over the 10-year stretch, on a sponsorship basis, and half that amount should the show go sustaining. Tentative client is currently set for CBS.

Chesterfield May Take Thurs. Half-Hour If Ford Cuts James Melton Show

Chesterfield cigarets reportedly will buy the half-hour Thursday nights on NBC-TV which may be dropped by Ford's James Melton show, but Ford has still not decided finally whether it wants to trim its program from a full hour to 30 minutes. Since Ford re-signed for 13 additional weeks only last week, final dispensation of the time probably will not be made until December.

Chesterfield, if it gets the time, will probably put in a comedy series with rotating stars, similar to its Sunday night a. 7 half-hour, which preems Oct. 14 with Bob Hope as the lead-off comic. On that series, Hope will do three shows out of each 13, Jerry Lester will do five and Fred Allen will do four. Final program in each cycle hasn't been assigned to an NBC comic.

HEARST RADIO NAMES TONY PROVOST VEEPEE

D. L. (Tony) Provost, business manager of WBAL, Baltimore, and acting head of Hearst Radio, was elected as a director and vice-president of HR at a meeting held last week in New York.

Provost succeeds the late Tom Brooks, who died of a heart attack several months ago.

NBC and 25 Years of Progress

The National Broadcasting Co.'s 25th anniversary, which is partially mirrored in this special Silver Jubilee edition, strongly reflects the shape of things to come in show business. It reflects a vaster amusement industry than was ever envisioned in the heyday of vaudeville, during the upsurge of the picture business, the fabulous heights struck by commercial radio, and now television.

Most certainly, each step has been a giant stride forward. There were periodic hurdles, but once the adjustment was achieved the forward pace always carried show business to greater heights. The historical milestones are familiar to those attuned to the entertainment industry.

What is cause for optimism is that each forward step has engulfed increasingly larger segments of the public—that is, the ultimate consumer. In the final analysis, it is they who make possible these economic advances.

TV illustrates anew the periodic hurdles when an important transition must be made. Right now, it's the current tussle between Hollywood and video. The mating of the two has been blueprinted, but the courtship has been rugged. That was also true in the shift from vaudeville to pictures, and later with the talkers and radio.

Transcending all this, at all times, was the knowledge that the sphere of show biz influence had been constantly enlarged. No longer was it a case of the big cities dominating popular amusement with the purveying of chain-booked vaudeville; in one fell swoop the lush Hollywood films made Zanesville, Ohio, as privy to film glamor as the tonier public on Broadway. Radio percolated to the sheepherders of Montana and the granaries of Manitoba even more penetratingly.

The evolution has been steady for the last 25 years—that rich show biz segment in which NBC grew up and became a symbol of show biz prosperity.

The severest critic today is a twist of the wrist. It is this dial selectivity, in both radio and TV, which has spiraled values upwards. Sponsors can't risk being tuned out. And so talent values have pyramided. Shows must be bigtime every time out as the public becomes increasingly conditioned to quality. If it's unusual quality, they'll pay for it just as willingly at a boxoffice.

Technological progress in show business has pyramided public interest in amusements. Audiences today are hep—perhaps too much so. However, the more they become exposed to quality entertainment, purveyed to them at its scientific best, the more it means that they will continue to remain interested in show business.

The show still remains the thing, as it did in the era of the Elizabethan strollers and mountebanks. It's only that audiences today are vaster because they're wired for sound. Of course, you can also kill 'em quicker that way. *Abel.*

Uncle Sam May Stop Buying AM-TV For While Till Congress Cools Off

Washington, Sept. 25.

With Congressional ire aroused, it's likely that Uncle Sam will stop buying time and talent for radio or TV programs for some time to come. The idea of the government sponsoring Frankie Laine or Bill Stern to stimulate Army or Air Force enlistments seems wrong somehow to the legislators, although there doesn't appear to be any opposition to spending taxpayers' money for advertising space for the same purpose.

The Congressional attitude was shown Saturday (22) when Sen Joseph C. O'Mahoney (D., Wyo.) and Sen Homer E. Ferguson (R., Mich.) announced they would ask the Senate-House conference committee on the military appropriations bill to block plans of the Army and Air Force to spend $500,000 for NBC and CBS programs this fall to promote recruitments. The NBC program is for a Friday night 26-week series starring Stern interviewing celebrities in the sports field. The CBS series stars Laine.

O'Mahoney, who is chairman of the subcommittee which held hearings on the 1951-52 fiscal year appropriations for the Defense Dept., said that plans for the sponsored programs were not divulged to his committee when it considered a $16,000,000 request from the military for public relations. The Senate allowed the military $10,000,000.

Then Senator got interested in the Army plans to use radio, along with other media, to promote enlistments, after Sen George D. Aiken (R., Vt.) told the solons recently he opposed an Army expenditure of $150,000 early this year for a 13-week series of a radio mystery, "The Shadow," on the Mutual network. Aiken also objected to the Treasury Dept hiring Sammy Kaye's orchestra for radio programs to sell bonds.

Situation recalls a concerted campaign by the National Assn. of Broadcasters in 1944 to prod Ruthrauff & Ryan, ad agency, into diverting part of a $5,000,000 War Dept advertising fund for WAC recruiting to radio. At the time radio was giving plenty of time free to WAC, under OWI allocation plans, and War Dept expected continuance of donations from radio while buying space from newspapers and other media. However, pressure by NAB, with OWI joining in to protect its station relations, resulted in radio getting a bite of the WAC advertising budget.

Peeve to the Girls

Attitude of Otto Preminger, film and legit producer-director, on NBC-TV's "Leave It to the Girls" Sunday (23) brought a flood of protesting phone calls. Web's night operations desk got 88 calls scoring Preminger's "rudeness to the girls" and an additional number of overflow protests were taken by other NBC departments. Calls started coming in five minutes after the airer's start.

What provoked the viewers and the panel was Preminger's use of the horn, which is the instrument given the male guest when he wants to interrupt the four femme participants. They complained that the male rep was blowing the horn continuously "like an air raid warning" and not giving the distaffers (including regulars Florence Pritchett, Robin Chandler and Eloise McElhone) a chance to speak. Finally, femcee Maggi McNellis took the trumpet away from Preminger. Latter presumably was under the impression that taking a sharp offensive against the gals would spark the proceedings.

Interestingly, a large number of protest calls came from men, including one from GIs at Fort Dix, N. J.

Ted Mills' CBS Pact; Exits Chi

Another major TV standby has deserted Chicago for the more lush video fields of New York. He's Ted Mills, producer of the "Garroway At Large" show (currently minus a time slot or sponsor), and NBC's midwest production manager.

Mills is negotiating a deal to move into CBS on an executive producer level, with the proposed Andre Kostelanetz Sunday afternoon musical TV show as his initial assignment. It's slated for a Coca-Cola sponsorship, although finalization of the deal awaits completion of Mills' audition kine.

Shift of Mills to the east practically decimates Chi's top level TV production chieftains (with one or two exceptions). In contrast, a year ago it was anticipated that Chi was headed for a renaissance as a key production center.

BOB HAWK'S $1,000,000 CBS-AM GUARANTEE

Hollywood, Sept. 25.

Camel cigarets this week renewed its option on the Bob Hawk show on CBS radio for another three years, which will return Hawk more than $1,000,000 until 1954. New pact gives the quizmaster sole approval rights on all material used on his Monday night show, as well as non-exclusivity for the first time for both radio and television. As a result, Hawk is now permitted to do another show for another sponsor or network, so long as he doesn't work for a competing ciggie firm.

Other clauses guarantee Hawk a firm 39 weeks of work each year. He is now in his 10th year on radio for Camels and is also sighting his 25th anni in broadcasting, which occurs early next summer. Execs of both CBS and Camels, meanwhile, point to the new pact as further evidence of their faith in radio's selling power.

Hawk has no immediate plans for TV, but is preparing a program titled "Win, Lose or Draw," which he'll enter for video as soon as he thinks the time is right.

Milwaukee Set Upbeat

Milwaukee, Sept. 25.

Tele set circulation within WTMJ-TV's beaming area in this single station market is up now to 257,607, according to the station's latest tally.

Set sales during August totaled 6,218.

Chevrolet Pacts Dinah for Video

Long-pending deal for Dinah Shore's first regularly-scheduled television show was finalized this week, when Chevrolet pacted with NBC-TV to sponsor the singer Tuesdays and Thursdays in the 7:30 to 7:45 p.m. period. Procter & Gamble, meanwhile, picked up that time slot Mondays, Wednesdays and Fridays but has not yet decided on a show.

Two series will replace Roberta Quinlan's "Mohawk Showroom," now in Mondays, Wednesdays and Fridays, and John Conte's "Little Show," bankrolled by Van Camp Tuesdays and Thursdays. Latter two programs will wind up their current 13-week cycles, which means that Miss Shore and the P&G show won't preem until the week of Nov. 27. Van Camp originally had optioned the time for Miss Shore, but bowed out over dissatisfaction with the number of stations which NBC was able to clear.

Miss Shore's programs will originate in Hollywood and be beamed on the new micro-relay to the full NBC web. Origination site of the P&G show, of course, will depend on what the show is.

Dorothy & Dick Spreading Out to Evenings on WOR

Dorothy and Dick Kollmar, breakfast gabbers on WOR, N. Y., are getting additional time on the outlet. They'll take on a new quarter-hour cross-the-board evening program on goings-on about N. Y. in a couple of weeks.

Additionally, Kollmar replaces Warren Hull on "Behind the Story," also on WOR.

Leslie Harris In Shift to Colgate As AM-TV Chief

Leslie Harris, national program director of NBC radio, will move over to Colgate as director of radio and television. He'll make the shift about Oct. 15.

Move is seen as start of a trend of big bankrollers (Colgate spends about $20,000,000 annually in AM and TV and is the second largest advertiser in the two media) to grab off some key agency and network-trained personnel to supervise their broadcast activities. It's figured that TV is such a complex field that the advertisers want experienced men in their own shops who know the workings of webs and agencies and will be able to work with them.

Harris, before joining NBC two years ago, was director of radio for Benton & Bowles, where he developed half a dozen shows for Procter & Gamble, such as "Rosemary," "Glamor Manor," "Perry Mason" and "When a Girl Marries." Prior to his B&B post, Harris was with CBS. At NBC he was instrumental in bringing several shows to the chain, including "Dragnet," "Texas Rangers," etc.

NBC Gets Audio Of CBS-TV Show

NBC and CBS will indulge in an odd bit of cooperation starting Oct. 15, when "Strike It Rich" moves from the CBS radio web to NBC. Video version of "Strike It" remains as a cross-the-board feature on CBS, and the audio soundtrack of the TV show is to be taped for a playback the following day on NBC radio.

CBS-TV airs "Strike It" from 11:30 a.m. to noon, which made possible use of the audio portion later the same day on CBS-AM, where the show had been offered in the 4 to 4:30 p.m. slot. NBC, however, has scheduled it from 11 to 11:30 a.m. Monday through Friday, which makes necessary the AM playback the day following the TV show. Wednesday night half-hour video show will continue on CBS, at 9 p.m., with Colgate continuing to bankroll all three series.

Show is packaged by Walt Framer, who said this week that he'll continue to handle all three programs with a production staff of only eight persons.

NBC EYES BARRY GRAY, MIDNITE SIMULCAST

RCA's Manie Sacks is interested in Barry Gray, the midnight disk jockey-commentator over WMCA, for a possible AM and TV origination from Chandler's, a N. Y. bistro. Main hitch is Gray's commitment to indie station WMCA.

NBC idea would be to permit Gray the same al fresco, open-discussion programming, on possible simulcast, and thus give NBC-TV a late-hour added income, either for local or network operation.

The plan is still in the talk stage.

Making Teepee

Among the RCA color demonstration viewers last week were many Supreme Court justices, from various states, invited to New York by the Rockefeller Foundation.

The Oklahoma chief justice told RCA President Frank M. Folsom that he "knows an Indian chief by the name of Frank Folsom," and was he any relation. RCA's Folsom didn't argue the point and said, "He must be a cousin."

Bill Lewis' K & E Ascendancy

Continuing state of flux among the ad agencies as they gear themselves to the new "TV economy" and swift-changing patterns, cuing wholesale personnel shifts and administrative upheavals in recent weeks, has been highlighted in the past few days by some key appointments.

Latest maneuver finds William B. Lewis moving into the presidency at Kenyon & Eckhardt agency—thus indicating a major thrust toward radio-television billings, in view of Lewis' broadcasting background extending back to 1936, when he was program veepee for CBS. He joined K&E in 1944 as radio veepee and member of the Plans Board, later administering the Ford and Lincoln accounts.

Lewis succeeds Dwight M. Mills, who was elected chairman of the agency's executive committee. Under the new alignment, Edwin Cox, senior vice-prexy, takes over full responsibility for the agency's creative and professional services.

In other agency realignments, Robert Hayes, former president of the now defunct Duane Jones agency, joins Doherty, Clifford & Shenfield as a veepee. At Foote, Cone & Belding, where a complete administrative overhaul was effected recently, Luis G. Dillon bows out as executive veepee of the agency's International Division. Also, Benton & Bowles has named Alfred Stanford as a veepee and head of its review plans board. He moves over from the N. Y. Herald Tribune.

American Research Foundation In Revamp; May Probe AM-TV Picture

Among the important decisions made at the Assn. of National Advertisers annual meeting is the reconstitution of the Advertising Research Foundation. ARF board chairman H. M. Warren will announce this afternoon that the foundation, at present jointly sponsored by ANA and the American Assn. of Advertising Agencies, will be reorganized as a tripartite body with media, as well as advertisers and agencies, able to join individually.

ARF's proposed expansion of services may have an effect on the industry if it goes into studies of radio and television. Body plans to expand services to supervise the conduct of research studies, appraise media research reports, make its advisory facilities available to media subscribers, supervise media studies and further scientific ad practices via research.

Foundation has already conducted $1,500,000 worth of studies on newspapers, business papers, car cards, farm publications and magazines, but hasn't ever delved into AM or TV. Reason is that it hasn't had the coin and didn't get contributions to make similar studies to those which other media groups paid for.

There has been some talk of ARF taking over supervision of a comparison of audience measurement services in broadcasting, if it could secure the funds. Such a study was proposed by the Special Test Survey Committee, which earlier this year made a report on the

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Dana Dinery Show Set By Canada Dry on WJZ-TV

Canada Dry has bought "Dining Out With Dana," starring Robert W. Dana, restaurant editor of the N. Y. World-Telegram & Sun, to run on WJZ-TV, N. Y., on alternate Tuesdays. Show kicks off Oct. 16 at 7:15-7:30 p.m.

'Big Show' Scores In Paris Version

Paris, Sept. 25.

NBC's "Big Show" had its second European origination when it aired from the Empire Theatre here last night (Mon.). While newspaper reviews and reports from French radio listeners aren't in yet, the show scored a socko success if the reaction of the studio audience was any indication.

Part of the 90-minute program was aired on the Light Program portion of Radio Diffusion Francaise. French system could broadcast only part of the show, since it had previous commitments for air time. But the audience, filling the 2,200-seat Empire to capacity, applauded lustily throughout. French liked particularly the tasteful tribute paid to the late Louis Jouvet by femcee Tallulah Bankhead and the rest of the "Big Show" cast.

Pre-broadcast interest in the program was heightened by the opening of the Medical Congress here, which will see the first demonstrations in France of the CBS color television system. Equipment is being brought from Germany, where it was used by the Economic Cooperation Administration for the recent Berlin youth rally, for demonstration in surgical operations during the Congress. Two events occurring at the same time are making the French more conscious of American show biz than they've been for some time.

In addition to Miss Bankhead, the "Big Show" cast here included Fred Allen, Portland Hoffa, Joan Fontaine, George Sanders, William Gargan, Josephine Baker, Gracie Fields and Fernand Gravet. Chorus which backed the show last week in London was imported to France

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KATZ ON COAST TO PREP MGM-MUTUAL AIRERS

Raymond Katz, program director of WMGM, N. Y., planed to Hollywood Monday (24) to start production of programs for the new MGM Radio Attractions - Mutual network programming deal. Under the setup, consummated last week, MGMRA will supply taped programs to Mutual for two years at a cost to the latter of $2,500,000 each year.

Katz, overall director of production for the new setup, will be on the Coast several weeks. His Coast production aide, Marcella Napp, returned to Hollywood after easting at WMGM all summer.

NBC Fall Lineup Into High Gear

NBC has put the finishing touches on its fall programming lineup, which goes into high gear this weekend. Among the new shows being uncorked shortly are Dean Martin and Jerry Lewis in a situation comedy; Douglas Fairbanks, Jr., in "The Silent Man," a Don Sharpe package; William Gargan in "Barrie Crane, Confidential Investigator," and Jane (& Goodman) Ace in a disk stanza. Sked will feature an whodunit show every night at 10 p.m.

Sunday lineup kicks off this week (30) with "Tales of the Texas Rangers," Joel McCrea starrer, at 6 p.m.; "Big Show," 6:30-8 p.m.; and Phil Harris-Alice Faye, 8 p.m. The new Eddie Cantor show, backed by Philip Morris, starts Oct. 14 at 9:30 p.m. The Fairbanks series preems Oct. 7 at 10 p.m.

Sole Wednesday change will be Gargan going in at 10 p.m., effective Oct. 3. On Thursday, starting Oct. 4, "Mr. Keen" takes the 8:30 p.m. slot and Al Goodman goes in at 10:30.

Friday (5) lineup shifts include Roy Rogers at 8 p.m.; Martin-Lewis, 8:30; "Duffy's Tavern," 9; "You Can't Take It With You," 9:30, and "Night Beat," 10 p.m.

Saturday (6) evening fare starts with "Magnificent Montague," 8 p.m.; "Bob and Ray," 8:30; "Talent Search," 9; "Grand Ol' Opry," 9:30; "Dangerous Assignment," 10, and Jane Ace, 10:30 p.m.

Golden Threads Among the Silver

NBC's Jubilee Actually Dates Back Almost 50 Years When Prof. Fessenden ('The American Marconi') in 1906 First Broadcast Sound and Words

NBC: Nothing But Commercials

By BOB HOPE

Hollywood.

I want to congratulate NBC on its Silver Jubilee. Yes sir, NBC has entered its 25th year of successful operation despite the fact that I've been with them for 15 of those years. NBC is now the greatest radio-TV network in the world. And to think it all started with David Sarnoff and just one crystal set!

Bob Hope

The company has really prospered. In fact, it's done so well that to a lot of people in our business, NBC stands for "nothing but commercials."

One thing happened that put a slight damper on the celebration. They just signed me for another five years. It's a unique contract . . . the options come up every six minutes. But I'm not worried. I always spend my weekends in an oxygen tent anyway.

I'll always have a soft spot in my bankbook for NBC because I started my radio career over at their foundry. You remember radio . . . that's television without the eyestrain. Of course, being a comedian was a lot easier in those days. We weren't getting all that competition from Congress. It was a cinch to get laughs. All you had to do was call up your sponsor and mention money.

Radio was really different then. "Young Doctor Malone" was still working his way through medical school . . . "Lum" hadn't even met "Abner" . . . and Gabriel Heatter was just getting warmed up.

There was no coast-to-coast network, either. My program went as far as Glendale and Wells-Fargo took it from there. I'll never forget my first show. My knees were knocking. But I created a sensation in radio. Even The Happiness Boys were crying. After I was through Gabriel Heatter came on and said, "There's bad news tonight!"

I've told a lot of jokes since then. I don't know exactly how many but I can always check with Berle.

We used to think radio was tough work. Then came television. There's really a tough racket. At first, people weren't too particular about what they saw on TV. It was new and novel and it was enough of a thrill just to see the furniture light up.

But now they're really discriminating. They sit there with their fingers on the tuning knob and if they don't like you, they simply switch to another channel. I heard of one guy who switched channels so fast, he saw Hopalong Cassidy riding a can of Ajax Cleanser.

TV has revolutionized show business and especially comedy. Now, people want to see what Don Wilson has been laughing at all these years.

Doing a new radio show each week is tough but it's a picnic compared to TV. Television uses up material faster than Errol Flynn uses up address books. And it's tougher to get jokes these days. King Farouk is married . . . Crosby's sold his horses . . . It'll be awful if Dagmar starts wearing a turtle neck sweater.

TV is so complicated. You've got to memorize lines, have costume fittings, makeup tests, camera rehearsals. You have no idea how hard it is to do all that at the Stork Club.

It really takes a lot out of you. It's amazing to me how those older comedians like Sid Caesar, Jackie Gleason and Martin and Lewis can do a new TV show every week.

I didn't have any trouble with my television debut. Fortunately, I televise beautifully. Isn't it wonderful what a good makeup man can do? My makeup man is really terrific at camouflage. He used to be a used car dealer.

The Original Deep Freeze Boy

I'm getting to be quite a veteran on television. I've done quite a few shows for Frigidaire. They seem to think there's something about my personality that sells deep freezers.

Of course, TV makes you look heavier than you really are. On my first show, one man in the audience turned to his wife and said, "What's happened to Kate Smith's nose?" But I got a lot of letters after the show. And the FBI is still checking them.

I'm not sore about it but while I wasn't looking, NBC hired a lot of other comedians. They've got Jimmy Durante, Bobby Clark, Eddie Cantor, Fred Allen, and Ed Wynn. They're thinking of putting us all together in a show called "Hardened Arteries in Review." To make the group complete, they wanted to get Grandma Moses . . . But Crosby doesn't want to leave California.

Crosby is still confused about television. He doesn't know whether to sign with NBC . . . or buy it.

Television has brought about great changes in the American home. Many a housewife now plans her whole day by TV. She has breakfast with Tex and Jinx, goes shopping with Wendy Barrie, has tea with Arthur Godfrey, and listens to bedtime stories by Somerset Maugham.

And it's really affected the children. Today, a lot of kids think the English Channel is a TV station that features British movies.

And television has brought a lot of new things into the home . . . sporting events . . . operas . . . plays . . . movies . . . Repairmen.

But this is only the beginning. Color TV will bring more changes and comedians will have to adjust to them. Imagine laying eggs in six delicious flavors!

In fact, TV is developing so fast that a lot of people can't keep up with the payments. But it's wonderful. In what other medium could mother wrestle and still keep an eye on the kids?

By ORRIN E. DUNLAP, JR.

Celebration of the NBC Silver Jubilee, oddly enough, hinges almost on the Golden Jubilee of broadcasting. For it was not long after the advent of the audion, or three element electron tube invented by deForest in 1906, that wireless men began to foresee the possibilities of making the wireless talk and sing instead of merely sending dots and dashes. The electron tube was the key that opened the way for full development of the radiotelephone.

Orrin E. Dunlap, Jr.

The question brought up in connection with the Silver Jubilee is: When did broadcasting begin? That is like asking when a baby began to talk. The baby cooed and made various sounds before a true word was spoken—and so it was with broadcasting.

To what might be called the birth of the art, we can go back at least 45 years to the year 1906 when Professor Reginald Fessenden—recorded in the annals of radio as the "the American Marconi"—began broadcasting music and speech over what was then known as the wireless telephone. But he used a high-frequency alternator at Brant Rock, Mass.—not electron tubes. Wireless operators on ships as far away as the Virginia coast were startled to pick up the voices and melodies—and they wondered from where this magic originated.

Next, we may turn the calendar to January 13, 1910, for on that date Enrico Caruso and Emmy Destinn sang into a radiophone (arc transmitter) hooked up by Dr. Lee deForest backstage of the Metropolitan Opera House. These songs were heard by the operator of the SS Avon at sea and by wireless amateurs as far away as Bridgeport, Conn. But even deForest must have been surprised at these "long distance" reports for 40 years later he remarked, "I used the arc because I had yet to discover that the audion (electron tube) would oscillate."

Prince Albert's Wireless Piano

It was apparent, however, that there could be music in the air. Further evidence was detected in September 1913, when Prince Albert, ruler of the principality of Monaco, sailed into New York Harbor on his yacht Hirondelle equipped with a wireless piano, the melodies of which amazed wireless amateurs over a considerable radius.

These experiments greatly stimulated the imagination of wireless visionaries and, in 1914, after two Italian warships off the Sicilian coast received radiophone messages from Clifden, Ireland, 1,750 miles distant, Marconi was inspired to predict: "The day is not far off when the human voice will cross the Atlantic."

And a year later, in 1915, the American Telephone and Telegraph Co. succeeded in telephoning by radio from New York to Paris, 3,700 miles, and to Hawaii, 5,000 miles.

"The results of these long distance tests (radiotelephone) show clearly," said J. J. Carty, Chief Engineer of AT&T, "that the function of the wireless telephone is primarily to reach inaccessible places where wires cannot be strung."

But no one seemed to think of using the radiotelephone for broadcasting to the public until David Sarnoff, then Assistant Traffic Manager of the Marconi Wireless Telegraph Co. of America, in 1915, presented an historic memorandum to E. J. Nally, Vice-President and General Manager of the Marconi Co., recommending the manufacture of "radio music boxes." Sarnoff declared that it was reasonable to expect sales of 1,000,000 such boxes within a period of three years after they were placed on the market. Said Sarnoff:

"I have in mind a plan of development which would make radio a household utility in the same sense as a piano or a phonograph. The idea is to bring music into the house by wireless . . . For example, a radio telephone transmitter having a range of say 25 to 50 miles can be installed at a fixed point where instrumental or vocal music or both are produced . . . The receiver can be designed in the form of a simple 'radio music box' and arranged for several different wavelengths, which should be changeable with the throwing of a single switch or pressing of a single button . . . The same principle can be extended to numerous other fields—as for example—receiving lectures at home which can be made perfectly audible, also events of national importance can be simultaneously announced and received. This proposition would be especially interesting to farmers and others living in outlying districts removed from cities. By the purchase of a 'radio music box' they could enjoy concerts, lectures, music, recitals, etc., which may be going on in the nearest city within their radius . . . Should this plan materialize, it would seem reasonable to expect sales of 1,000,000 'radio music boxes' within a period of three years."

Then came World War I and all attention to the development of the radiophone was concentrated on its wartime possibilities. As a result, great advances were made in development of the electron tube, new microphones were developed, and various devices needed to make the wireless vocal and melodic were now available. Wireless amateurs quickly caught on to the idea and they began to build radiotelephone transmitters to chat with each other. Prominent among these pioneers was Frank Conrad who owned amateur station 8XK at Pittsburgh, Pa. He began broadcasting phonograph records and on November 2, 1920, made news and history by broadcasting the Harding-Cox election returns. This station became the historic KDKA. In the annals of radio that is generally considered the beginning of public broadcasting. As a result, the broadcast "craze" swept the country and amateurs everywhere—and thousands who had never been interested in wireless, began building "radio music boxes" that featured crystal detectors and tuning coils wound on roll-

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When 8-G Was in Flower

By CARROLL CARROLL

Hollywood.

As I entered his office, the doctor peered at me through his thick glasses, shoved his thick nurse off his thick lap and motioned me to lie down on the couch.

The nurse placed something on his desk as she left the room. The doctor picked it up and studied it carefully for a moment. It was her garter. He flexed it, tried it as a sling-shot, and then put it back on the desk and turned on some soft music. As the music started to fill the room, the doctor devoted himself to the matter he had made some notes on during my last visit. It was the latest issue of Dr. Video Comics. As he became engrossed in this, the music began to occupy my conscious mind, leaving my subconscious for the doctor.

"We will begin where we left off last week," he said. "What happened after The New York Sunday World ceased publication, automatically terminating the weekly radio column you wrote for 'The Metropolitan' section?"

And so, with the doctor silently making notes in his copy of Dr. Video and my entire being bathed in the soft lusciousness of Mickey Katz singing "Sound Off," I began another session that I hoped one day might lead me out of the wilderness in which I've lived since NBC was at 711 Fifth Avenue.

"It seems to me now, as I look back on it," I began, "that I used to live on the Eighth Floor in Radio City. Sometimes I stayed in 8-H and sometimes in 8-G depending on whom I was with. If it was Rudy Vallee or Paul Whiteman or Al Jolson or Walter O'Keefe, we'd shack up in 8-G. If it was Joe Penner or Victor Young we'd have our sandwiches and coffee brought into 8-H. Sometimes I'd even run down to the 3rd Floor but things weren't as elegant down there and I didn't enjoy myself so much."

"8-H, back in those days, was a great sprawling place with a slightly raised platform that passed as a stage and some slightly monotonous music and jokes that passed for entertainment. We much preferred 8-G. It was smaller, more intimate and reminded us all of the old New Amsterdam Roof where we spent many happy weekends, Thursday to Tuesday, with Eddie Cantor, Bert Lahr and sometimes Fanny Brice.

Rubinoff—Under Glass

"Many will remember the old New Amsterdam Roof, with its practical glass curtain and its ability to absorb the fiddling of Rubinoff week after week, with some regret. NBC promised to reproduce it in Radio City and everybody said it couldn't be done. NBC should have listened to these people. It couldn't be done. What we got was 8-G.

"From the start 8-G was sort of a challenge. The type of glass curtain which worked so effectively on the New Amsterdam Roof, couldn't be used at all on 15-minute programs in 8-G because it took that long to open or close. But 8-G had a much better control room than the old Roof. Of course, it was nowhere near the stage. The producers and directors could communicate with the actors during a broadcast, only by telephone, wig-wag or walkie-talkie. Since walkie-talkie was not to be invented for several years, and since the actors could not pick up a telephone and talk while they were on mike and since wig-wag was not always the most accurate way to get in touch with an actor whose eyes were glued to the cuts on a script, there was virtually no way for the director or producer to reach the actors from the control room in back of 8-G in time to meet any emergency that might arise.

"Steps were, of course, taken. An auxiliary control room was rigged up right off the stage. This was an ideal place to meet agents, actors' girl-friends, stooges and guided tours. Here the director or producer could go out on the stage and do anything he wanted to do to the actors. But he never did. He was always afraid they'd scream and louseup the show. But it was almost impossible for him to communicate with the engineer in the back control room. There was a telephone, of course, but it was always being used by agents, actors, girl-friends or one of the blue-uniformed Daniel Boones who lead the guided tours through Radio City. These intrepid functionaries used to have to call up the main office of NBC every few minutes, describe their surroundings, get their bearings, find out where they were and how to get out.

"Then one day I was torn away from all this."

"You were sent over to 485 Madison Avenue," the doctor interrupted.

"No," I continued. "I'd always maintained some contact with 485 as a man in the agency business has to know how the other half lives. I was ordered west.

. . . Then the West Opened Up

"There was no Super-Chief in those days. A man had to rough it. There were no air-conditioned trains and we used to amuse ourselves sitting on the observation platform of the old California Limited, watching the pony express riders dash by us. Sometimes we'd lean far out and hand them letters telling those on the Coast when to expect us. We were brave and gay and, perhaps, a little silly. But we were totally unprepared, after Radio City, for the rigors of putting on full-hour broadcasts in what was virtually a barn on the RKO lot.

"How long we did this is all a jumble to me now. Instead of living on the 8th Floor of the NBC building I now live at Lucey's. And I'll say this: the food was better. But we worked and built and suffered and our women-folk stood by us. And then one day NBC opened a place on Melrose Avenue that was only a stone's throw from the barny little theatre on the RKO lot but which had facilities almost as good as those WEAF had before it moved to 711 Fifth Avenue. But we did pretty well with

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Aylesworth to Radio, TV, Mags, Pix, Dailies: 'Take a Good Ride Together'

By M. H. (DEAC) AYLESWORTH

Progress and changing events have come so fast that it is difficult to look back. After all, it may be a long time in years but a short time in the development of progress. For example, I can remember the Studebaker wagon (in fact, as a child, I rode in one), and I also know the Studebaker automobile. I have seen the beginning of radio and the development of television, and I've had something to do with the motion picture business at RKO. As publisher of the World-Telegram I watched the design of the mediums of newspapers and advertising.

'Deac' Aylesworth

Many of our friends don't remember the old Waldorf but on a Monday night, Nov. 15, 1926, I remember it well. The hotel was down on Fifth ave. and 34th street, where the Empire State Building stands today, and on this particular night we lifted the curtain on radio broadcasting! Many great men were there with their wives—Owen D. Young, Bernard Baruch, David Sarnoff, Walter Gifford (then president of American Telephone & Telegraph, now ambassador to the Court of St. James) but it was my job to put on the show.

History repeats itself, as we all know, but the most exciting thing is the night history begins! Walter Damrosch was there with the New York Symphony Orchestra; Titta Ruffo, basso of the Metropolitan Opera, and Weber and Fields were in the basement and hadn't spoken to each other for two months. I was also in the basement telling them something about "the future of radio" and "please shake hands and help me put on the show." They did—and, once again, became great friends.

We found out that Will Rogers was in Independence, Kan., doing a job for a small theatre—we hooked him in and he was the same old Will.

Of course, we had Edwin Franko Goldman's Band, Ben Bernie and B. A. Rolfe and Vincent Lopez with their orchestras. Mary Garden was in her hotel in Chicago and she sang with a piano accompanist. Harold Bauer was on a boat at sea but close to New York so we sent out a helper who got him there in time.

Those were the days—and still are. It seems long ago that I gave an interview to VARIETY on television—October, 1945. And in January, 1949, through the courtesy of Gardner Cowles, editor of Look magazine, I wrote an article on TV. It was entitled "Radio Is Doomed," and while that wasn't my title, it was a good one. My title was "Television Is Here," which, I guess, everyone knew anyway.

I remember well the day the Protestant minister sent a committee to see me in our old offices at 711 Fifth avenue (before we moved to Radio City) and asked me to please "turn off the radio on Sundays so people would come to church." It seemed to me that few people were going to church anyway, so why not use this—draw some "boxoffice" with radio? It seems only yesterday that I interviewed His Eminence, the late Cardinal Hayes, on The Catholic Hour, Rabbi Stephen Wise on The Jewish Hour, and finally Dr. S. Parkes Cadman, president of the Federal Council of Churches of Christ, who spoke for the Protestant people. What we had in mind in those days was to break down intolerance and fill the homes with religious programs, regardless of the faith. I set but one rule for these religious programs: no faith could attack the other fellow's faith!

When Cigarets Were Tabu

It is not difficult for me to recall the time when cigarets were considered a menace on the radio and no decent girl's picture would appear on a billboard smoking a cigaret! It was also our policy not to announce prices of products, just "Good Will." Naturally we understood that there must be a policy in public service toward radio and so a Public Advisory Council was organized. These gentlemen, serving on this council, had nothing to do with commercial radio—they simply formulated the policy of public service. Owen D. Young, as chairman, invited these people to serve on the council: Edwin A. Alderman, Paul D. Cravath, Walter Damrosch, John W. Davis, Francis D. Farrell, William Green, General James G. Harbord, Charles E. Hughes, Dr. Charles S. Macfarland, Dwight W. Morrow, Morgan J. O'Brien, Henry S. Pritchett, Henry M. Robinson, Elihu Root, Julius Rosenwald, Mrs. John D. Sherman.

I remember one morning at 5 a.m. when the leaders of the Catholic clergy sat with me in my office at 711 Fifth avenue and heard His Holiness the Pope on the air for the first time broadcasting from the Vatican. Of course, it was also five hours later in Rome.

I remember the thousands of letters we received when Graham McNamee said, "The pitcher threw a spitball!" All the letters were unanimous in their opinion that Mr. MacNamee should have said "expectorate."

I remember the night the King of Siam and his wife were with us at 711 Fifth avenue—just before 1930—and, of course, we had the "velvet carpet" out and one could hear the elephants of Siam trumpeting in the background (maybe they were just records—I could never tell). In the middle of that program the king came to me and said, "I would like to go down and hear the Lucky Strike Hour."

Sir John Reith, now Lord Reith, president of the BBC, was in New York at about this time, at my invitation. (Of course, as you all know, things are a little different over in England with the government licensing of radio sets!) Anyway, Sir John asked me to take him to hear the Lucky Strike Hour. He met B. A. Rolfe (who played on the program) and said, very graciously, "I love your great orchestra—we have nothing like it in Great Britain—but why must you keep saying 'reach for a Lucky instead of a sweet'?" Rolfe bowed and said, "Sir John, if that were not announced I wouldn't be here and neither would my orchestra!" Sir John turned to me and said, "Deac, that's very interesting."

Well, those were the early days of radio with perhaps some 40 radio stations connected through AT&T. AT&T bought a station called WEAF and in those days the telephone company would send sustaining programs to the stations at $40 per station. If a commercial was read, they paid $40. But actually what the telephone company was really interested in was the technique of radio by telephone wires. This was the time when one of the greatest commentators was (and still is) H. V. Kaltenborn. He declared himself as all commentators do today and the telephone company decided it better get out of the broadcasting business!

That is why RCA (then controlled through stock ownership by GE and Westinghouse) were able to buy WEAF. Mr. Sarnoff chipped in WJZ and other RCA stations and that is the way NBC was born. We were given the preference at NBC of a three-year experimental development in telephone wires through AT&T. It was also agreed (since this was an experiment) that should another broadcasting company be organized they would pay us $1,000,000, and we would release our exclusive rights. William S. Paley organized the Columbia Broadcasting System soon after but, somehow, it didn't seem fair to me to collect $1,000,000 from him and he became a competitor of NBC.

As I look back on it now, I think I must have had General Electric and Westinghouse in mind (as I grew up with those people) and realized that there is nothing like strong competition to keep everyone awake.

That was the fun of it—helping everybody develop and keeping competition alive.

I well remember when Dr. Damrosch was playing the piano with the New York Symphony Orchestra. His enunciation was perfect and we channeled morning lectures by him to more than 2,000 schools in the country via radio.

I was born in the basement of a church in Cedar Rapids, Iowa. That was my father's parish and, as a young child, because of my mother's ill health, we moved to Colorado. Then father changed from the pastor of the First Christian Church in Denver to president of Drake University. So when a long time later, we received at NBC some 2,000 letters from Iowa claiming that the people of Iowa didn't want symphonies but they would take more of Dr. Damrosch, I knew what to do. We gave them symphonies—now they love it.

I remember, too, when I made a deal with Gatti who was quite an impresario at the Metropolitan. Due to the genius of O. B. Hanson, then chief engineer of NBC, now vice president of the company, we strung some 80 microphones on the stage at the Metropolitan and broadcast direct from there. NBC paid for the Metropolitan Opera, and sent it out on Saturday afternoons to the network radio stations as a public service. We began to get objections from the people listening in at home who said that right in the middle of an aria, the announcer would cut off the opera and announce a drugstore or grocery store ad—so we sold the Metropolitan to the American Tobacco Co.

Radio stations, on those days, were just trying to get along financially—you couldn't blame them for the commercials.

I remember the time when I had no contracts with any affiliate stations and G. W. Hill developed a slogan for Lucky Strike—"Reach for a Lucky instead of a sweet." This meant that all fat women should start smoking cigarets instead of eating candy. Fifteen radio stations immediately cancelled because of the sugar and candy interests. Well, it all turned out all right and to the advantage of everyone—which it always does.

I never paid much attention to which was the better medium—motion pictures will always have its following; so will television which should, as a matter of fact, be a great supporter in the home and in the theatre for the motion picture industry; the magazines are doing the biggest job they have ever done, although costs of production are higher now than ever. Radio made people literate—so today there are more newspaper readers than ever before because radio just gave headlines—they had to read the story to know why. I can't find a single instance of where a newspaper, or a magazine or motion pictures, or any other media—including the advertising business—lost money because of radio or television. They never will, either. There are too many people thinking about licking the new thing rather than riding along with progress and taking advantage of the other fellow's medium. There is room for everybody.

I never liked backbiting and I have learned that the people who support us aren't, after all, much interested in the little battles—the difference between different types of media. So, my suggestion to the entertainment industry, which includes newspapers, magazines, motion pictures, radio, television, and the advertising business, is to take a good ride together—on a sleigh, airplane, train or boat!

I'm not going to say anything about the world crisis—which is very serious—because we in this business merely do our part to keep the flag flying for America. As we look back, we know there are grass roots, the flag is flying, and the brass bands still play in the hundreds of thousands of parks and high schools and colleges. It's the specialists in media who learn this basic fact—the United States will always keep moving way ahead in the world and so will the entertainment industry.

Radioactivity

By TEX McCRARY and JINX FALKENBURG

We're having a small anniversary of our own this week — our column has been in the N. Y. Herald Tribune syndicate for two years now, and the beat that still fascinates us most is the radio and television story in New York. Here are a few glimpses we've had at some of the men and women who, in the past 25 years, have added to the radioactivity in Radio City:

In 1929, electronics wizard Vladimir Zworykin came to RCA's David Sarnoff with an idea for an all-electronic television system. "But I did not want to fool Sarnoff, I did not want to try to pull the wool over his eyes and make him believe it would not be expensive," says Zworykin now, "so I just grabbed at the biggest sum of money I could think of—'You will have to spend as much as $100,000 on this!' Today, the General likes to joke with me about how I deceived him. 'Doctor,' he will say to me, 'About that $100,000—you know we used that up 20 years and $59,000,000 ago!'"

* * *

"On Jan. 12, 1922," says NBC's Ed Wynn, *"I was the first comedian to try to broadcast across the nation. NBC was going to broadcast my jokes with all its might, and everybody hoped it would be picked up by a tremendous new antenna in Los Angeles.*

"I spoke into the huge microphone real loud, and the transmitters transmitted until they were blue in the face, and all the engineers sat there waiting to scream 'What Hath God Wrought!' or something.

"My jokes went zinging out west, but unfortunately, much to the chagrin of the engineers, the jokes got tangled up with the trees somewhere in eastern New Jersey and never quite made Pennsylvania. That was radio's very first 'Big Show,' and my jokes were just terrific, but it all wound up panting for breath in some Jersey forest. Ah well, radio was never my medium anyhow . . ."

* * *

Today, two key executives have widely differing views on that medium; we asked Allen B. DuMont if he still listened to radio — "Yes, very late at night, I like to tune in the radio to get the weather report. Just an old habit, I guess . . ." Robert Kintner, top man at ABC, explodes in another direction: "Sure I listen to radio! I'm convinced it's here to stay, for talent and sponsors. As for the crepe hangers, here's one to chew on: Remember when everybody said that 'Life' magazine would kill the 'Saturday Evening Post'?"

* * *

We've heard a lot of predictions about the next 25 years of broadcasting and telecasting; Basil Rathbone (before his first TV appearance) called TV "that bastard child of the dramatic arts, which borrows something from everything and contributes nothing to anything." Joe E. Lewis agreed with him, insisting "television is here to go."

But we'll buy the estimate of the situation given by Frieda Hennock, only woman ever to be a member of the FCC: "No matter how technically perfect radio and television may become, you must remember that their value lies in what they bring the public—if the program is no good, neither is the system." [illegible]

Famed Maestros Deplores New Radio Trends

By EDWIN FRANKO GOLDMAN

The first broadcast over NBC was an event I shall always remember. It actually was in celebration of the consolidation of WEAF and WJZ. The program for the occasion was an elaborate one, lasting from 8 p. m. till 12:30. The date was Nov. 15, 1926. The place was the old Waldorf-Astoria Ballroom. The air was full of excitement. Something gigantic had been accomplished. The whole country was interested.

The program was a long and varied one. Artists and entertainers from all branches of the amusement industry participated. The hookup was the most important one of national scope ever given up to that time. Most of the artists who appeared on that program have since passed away. Among them were Walter Damrosch, and his New York Symphony Orchestra; Albert Stoessel, famous conductor; Harold Bauer, celebrated pianist; Will Rogers, humorist; Ceasare Sodero, conductor; Weber and Fields, comedians; Ben Bernie, dance orchestra.

I believe that the following list of people who were part of the first NBC program are still living. Titta Ruffo, celebrated baritone; Mary Garden, famous soprano; George Olsen and his orchestra; B. A. Rolfe and Vincent Lopez. I know that I am still living—and very active. As a matter of fact, besides taking part in the first program ever given over NBC—the Goldman Band was the first band ever to be broadcast.

Rogers to Garden to Goldman

One of the outstanding features of that occasion was the fact that Will Rogers was tuned in from Kansas—and if I am not mistaken Mary Garden was tuned in from Chicago. This was considered a sort of miracle at that time.

There was a large audience present to see and hear—and all the "Who's Who" in the social, artistic and amusement world were present. This was really the start of radio as we are familiar with it today. "Deac" Aylesworth was then president of NBC—and he made the opening address.

Since those days, radio has advanced and undergone many changes, some for the better and many for the worse. My personal opinion is that the earlier programs were generally of a higher calibre than those of today. The trend seems to change every few years. Really fine music seems to grow less each year. It seems to me that the radio officials misjudge the taste of the public. In fact, I am certain of that. Many of them have told me from time to time that they are giving the people what they want. I doubt that very much. They are giving the public what they themselves (the officials) want. The air is cluttered with commentator after commentator, in most instances each spouting his own views. Then there are these "giveaway" programs one after the other, most of which are nauseating. To my mind radio is increasing the number of morons in our country. True, there are good programs, but certainly they form the great minority.

Personally, I feel that radio has entirely too much power. It can mould the taste of the people, for good or bad. It can do far more good than it is doing. The youth of the country seem now to be getting their entire education from radio and television. Formerly, our youthful amateur cowboys carried only one gun. Now they must carry two. And why should youngsters want to kill, even in fun. Radio teaches the young and the old many things that they would be better off not knowing.

Radio has it in its power to mould the thought and feeling of the nation, and while it does many wonderful things, it still caters too much to, and creates too many morons. A thought given to the earlier radio programs might convince radio officials that a change for the better in the future would be welcome.

Reverting to the first program given over NBC, it seems to me that a little thought should be given to programs of that sort, for it was dignified, entertaining and educational. [illegible]

TV's Four Highways of Growth

By DR. ALFRED N. GOLDSMITH

Television is making ours a Golden Age in communication. . . .

When opening night at the Metropolitan Opera can be seen in a lonely farm house on a mountain ridge thousands of miles away. . . .

Dr. Goldsmith

When the great comedies, dramas, sports events, and political occasions are brought to the living rooms of millions of American homes. . . .

When Los Angeles and Boston are as close as across the room. . . .

With the splicing of the East-West TV link, the question of where is the center of the entertainment world—New York or Hollywood—becomes almost idle talk. For in effect, New York and Hollywood will be one city. All that's needed to go from one to the other will be a flip of a switch in a control room.

There's no doubt about it; TV broadcasting has been, and I predict it will continue to be, the fastest growing postwar service to the public.

In the next five years, the number of television stations in the U. S. could well increase tenfold—with the opening up of more than 1,000 new stations in what we engineers call the Ultra-High Frequency (UHF) band.

It's not foolhardy to say that in the next 10 years there might well be 50,000,000 television sets in use in the U. S.

Yes, through television, we are on the verge of an era when anything happening anywhere, at any time, in the world, can be seen everywhere else—and at the same instant.

It's a fantastic idea, isn't it? Yet who, 25 years ago, would have believed that a quarter of a century hence the National Broadcasting Co. would have a network of 181 radio stations and that television broadcasting would be rivalling radio broadcasting in its cultural impact on our everyday lives?

It was pioneering research by the engineers and scientists of such companies as NBC, and its parent Radio Corp. of America, that made black-and-white television possible. Now these same scientists have added a new power to television—full color.

But the job of making the fullest use of television broadcasting as an educational and entertainment medium is now out of the hands of scientists.

It is in the hands of the producers.

And I don't envy them the job they have in store.

Television is already gobbling up thousands of hours of talent every week. With the coming of a truly nationwide television service, the writing, producing, and acting genius of America will be sorely taxed.

Neither will money alone suffice. Money can buy genius and stimulate it. But it can never create it.

Fortunately, the need for writing and acting talent will doubtless induce many capable and inspired people to enter the television field. Schools for the training of such workers will be established. The high level of TV entertainment will thus be maintained.

When we speak of television, our first thought is of visual entertainment in the living room. And quite rightly. For television broadcasting has far outstripped the other phases of this science.

But there are three other highways along which television will advance in the next 25 years. And each bears watching.

The first two are aspects of television as entertainment. These are subscription television and theatre television. But the third, is none of these—it is the application of television to science and industry.

Let's examine them in the order named.

Subscription Television

Subscription television is the newest aspect of living room television entertainment.

Proponents of subscription television say that this is the only way in which really top-drawer fare—first run films, big sports events, Broadway plays—could ever appear on television. Conceivably such a service could make available millions of dollars a week for the production of programs.

Estimates have varied widely as to the number of people who would subscribe to a "Pay TV Plan." My own feeling is that the number of subscribers would depend entirely on the cost of the service and the quality of the programs available.

Actually, there is one big question mark in the future of subscription television. Will the Federal Government, which has always looked upon the ether as free, allow an organization to charge the public to see a show broadcast over it?

Until that question is answered once and for all, all the talk about subscription TV is a matter of conjecture.

There is one other question that bothers people when they ask about subscription TV. It is: How do you fix up a broadcast so that people can see it only if they pay for it?

In the recent test in Chicago, the picture put on the air appeared in garbled form on the home receiver, until it was decoded by a signal that came over the telephone wire. To get the decoding gimmick to work the subscriber had to dial the telephone operator. Viewers were then billed for the shows on their telephone bills.

Actually, decoding a program can be done by several other means.

Theatre Television

The second aspect of television entertainment to bear watching is theatre television.

Where the average home television pictutre is 20 inches wide, theatre television pictures are 20 feet wide, and of a quality that compares to many movies.

Programs reach theatres by coaxial cable or radio relay. There are two ways of getting a televised picture onto a theatre screen. One is to record an incoming television program on film, run it through an ultra-fast processing, then put it on a regular movie projector. A second way is to project the incoming image directly onto the screen by means of a powerful kinescope and optical system.

The first commercial theatre television programs have been sports events. Sports promoters particularly like the idea of theatre TV because their present audience is limited and, with theatre television, the promoters can share in the boxoffice. They can also restrict the shows to cities far from the event—which prevents their local gate receipts from being affected.

The Louis-Savold fight, which was put on as an experiment in theatre TV last spring, was viewed by an audience of 20,000 in a number of widely separated cities. Audiences in the millions are not out of the question.

Industrial Television

Now for non-entertainment TV. Television, as it was originally conceived by the pioneers, was always much more than just entertainment.

Even today its possible uses in science and industry are just beginning to be uncovered.

We engineers even have a new word for the compact systems that have been developed with specialized uses in mind. We call it industrial television.

Industrial television, as we see it, is an extension of man's vision. It can go places and see things that the human eye could never reach—to the depths of the sea, inside a fiery furnace, close by a dangerous radioactive experiment, near explosives under manufacture.

As an example, imagine a textile mill in which there are 20 looms which require constant supervision by one man. A small television camera could be trained on each one of these looms, and at a central point in the mill the supervisor could watch each of these on one or 20 television screens.

In New York City a large utility company has such a camera trained on the smokestacks of its power plant. The viewing screen is placed next to the controls in the boiler room so that the engineer can see when the boilers are making too much smoke.

In medical training, industrial television systems have already proved invaluable. It is always helpful for young doctors to see an operation performed by an experienced surgeon. By mounting a small television camera over the surgeon's shoulder it is possible for a large group of doctors to watch the operation on a television screen better than if they were crowded into the operating room.

An industrial television system, such as that developed by RCA Laboratories, consists of a small camera about the size of a 16m home movie camera. It weighs less than 10 pounds. The reason the camera can be so small is that it uses a small pickup tube, instead of the fairly large image orthicon, which is standard equipment in studio cameras. The camera is connected by coaxial cable to a control unit which is about the size of a small home TV set, and contains the picture screen.

Recently the scientists at RCA Laboratories took their industrial television system one step further. They built a backpack television transmitter to go with the small camera, thus giving it complete, wireless freedom.

This application brings within the realm of possibility a television news reporter. A reporter assigned to cover a fire, for example, could carry this equipment to the scene of the event, train his camera on the blaze, and describe it to his home office over a microphone built in the back of the camera.

Back in the city room, the rewrite man could write the story as he watches events take place on the screen, and listens to the comments of the reporter. At the same time, photographs could be taken right off the picture tube and sent to the engravers.

When I recently mentioned such an application to a newspaper friend of mine, he joshed at the idea skeptically.

At first I thought he didn't believe that television had advanced so far. Then I realized he just couldn't bear the thought of a reporter of the future being primarily a television cameraman!

Radio's 'Wandering Voice'

By H. V. KALTENBORN

By the time they got around to founding NBC I already considered myself a radio veteran. In 1923 I delivered a series of radio news commentaries over WEAF, later to become the key station of NBC—and so I can claim a sort of pre-natal connection with the network which now proudly celebrates 25 years of broadcasting.

H. V. Kaltenborn

Then, as now, there was controversy surrounding my broadcasts. But fortunately for me those in charge of things around Radio City today are less timid and frightened than those who uneasily supervised my early talks on WEAF. The current events talks I delivered on the air then were something entirely new. They were the first spoken editorials, I believe, ever heard by a radio audience. The Brooklyn Eagle was sponsoring my talks and since I spoke as an Eagle editor I assumed that I had the same editorial freedom on the air that I enjoyed on the Eagle. But radio was mighty timid and unsure of its strength in those days. There was fear that the expression of opinion on the air might have dangerous repercussions and might even jeopardize the future of broadcasting. After a sufficient number of Vice-Presidents became alarmed over my comments my talks were politely but firmly discontinued. It was then that I became what the famous NBC entertainer "Roxy" characterized as "the wandering voice of radio," because of my frequent shifts from station to station.

In the '20s many radio stations were not well enough established or sure of their own power and authority to challenge the special interests that protested against specific broadcast material. The easy answer was to substitute something else. Not until the '30's did most stations become sufficiently profitable and sure enough of their own rights to ignore pressure.

That is why I will always be grateful to some of the great early radio entertainers—Rudy Vallee, Eddie Cantor, Vincent Lopez, Ben Bernie, Major Bowes, and countless others first heard over NBC. Those men helped to make radio broadcasting economically strong and independent. Their popular entertainment programs brought in the revenue which enabled radio to broadcast news and controversial discussion programs fairly and fearlessly. Their fine work helped to guarantee freedom of speech on the air.

A free radio has become an American tradition. On its 25th birthday NBC and those associated with it can well be proud of their part in establishing that vital tradition.

TV Has Moved Miraculously Since Its '39 Debut

By BRIG. GENERAL DAVID SARNOFF
(Chairman of the Board, RCA)

"Now we add sight to sound. And it is with a feeling of humbleness that I come to this moment of announcing the birth in this country of a new art so important in its implications that it is bound to affect all society."

These words were spoken in April, 1939, when it was my honor and privilege to introduce television as a service to the American public. The scene was the N. Y. World's Fair—prophetically named the "World of Tomorrow."

Gen. Sarnoff

Twelve and one-half years have passed since that memorable occasion. During this period television has become a symbol of American ingenuity and progress. It has equalled or surpassed many of the older entertainment arts and as it has been extended from city to city across the nation, it has become a keynote of information and enlightenment, with an impact on virtually all phases of life in this country.

When television made its debut in 1939 as a new service to the public, there were only six licensed stations in the United States; less than 1,000 receivers, mostly in the hands of experimenters, could be tuned to the initial program.

107 Video Stations

Today, America has 107 television stations operating on regular schedules, supplying programs to nearly 14,000,000 set owners. Television has expanded into an industry of more than 100 manufacturers who, at the peak demand of 1950, were producing 850,000 receivers a month. In addition, extensive organizations have been formed to write, stage, produce and transmit programs to a viewing audience estimated at more than 45,000,000, living in the nation's most important marketing areas.

Behind this great advance in television have been the minds of hundreds of scientists, the skills of countless engineers and program directors, and the production genius of America's foremost industrialists.

The hopes of television's pioneers have materialized because they recognized its ultimate potentialities for bringing into the homes a constantly changing march of events and scenes, with immediacy and reality. The addition of popular forms of entertainment formed an unbeatable combination that has resulted in the sale of millions of television receivers and the establishment of the housetop dipole antenna as a sign of progress in American family life.

Television has become one of the nation's strongest social forces, and readers of VARIETY do not need to be reminded of its tremendous impact on the entertainment world and on the artists who comprise it. Faced with the unique challenges of the new medium, actors, writers and producers have exerted superlative efforts in making the transition from radio, stage and films to television.

Video Theatres

Many noted theatres in New York, Chicago, Hollywood and other leading cities have, in fact, been transformed into television studios. An increasing number of motion picture houses have added large-screen television to supplement film showings, and the film industry itself is devoting more and more of its efforts to productions of popular appeal for television audiences.

Yet this is little more than the beginning. When the "freeze" is lifted to permit the erection of additional VHF (very high frequency) stations and as the newer UHF (ultra high frequencies) are opened to accommodate hundreds of additional transmitters in the usable portion of the broadcasting spectrum, there will be a tremendous increase in the television audience and this phase of show business should grow.

Back in the days of the first television transmission at the N. Y. World's Fair in Flushing Meadows, it was considered a remarkable feat to send the program by microwaves for rebroadcast from the Empire State Bldg., eight miles away, and viewers were happy to pick up the program within a radius of 20 miles from the transmitter on the world's tallest building.

Coast-to-Coast

Today it is possible to send television signals across the entire nation by microwave radio relays, and excellent reception can be obtained more than 50 miles from a well situated television transmitter. The Empire State Bldg. itself now has five competitive transmitters broadcasting effectively from the giant transmitting antennas erected on its tower.

Due to the persistence and unceasing efforts of television's pioneers, home receivers also have undergone vast improvement.

This march of television progress has required courage and faith backed by an immense financial outlay. The Radio Corp. of America experimented for 11 years before it introduced television as a service to the public at the 1939 N. Y. World's Fair.

Now, television in color is making important strides. RCA is currently conducting New York field tests of its compatible, all-electronic color television system. This system makes it possible for present set owners to receive color transmissions in black-and-white without any changes whatever in their sets. Our color receivers employ the tri-color tube, which our scientists and engineers developed, and which has been hailed by scientists everywhere as one of the most remarkable developments of this century.

It already has become apparent to the thousands of viewers who have seen these color tests on their receivers in black-and-white that such a compatible system can be introduced without causing obsolescence to their sets and without degrading the present high standards of programming which are dependent upon large viewing audiences.

The future for television is bright. We have barely started to feel its potentialities as a service to the people and the nation. And I believe it will not be many years from now before we shall be able to expand the service of television internationally.

The Roof That Cradled Radio's Early Giants

By BEN GRAUER

A little trade item caught my eye last week, "NBC leases theatre for TV—takes over New Amsterdam roof on West 42d Street." "New Amsterdam Roof," I mused, "that has a familiar ring." And then the mind reeled back some 20 years and more, and I realized that the radio—and TV—wheel had come full circle, and we were back where we started—only brighter and bigger now in video—and just over the horizon in color!

Ben Grauer

That little line about the New Amsterdam Roof stirred a string of memories that goes back to my first bigtime commercial. I'm talking about the fall of 1930 when I was a new recruit on the NBC announcing staff and had signed up to work at its studios at 711 Fifth Avenue which was headquarters for the barely three-year-old network. What a thrill for a 21-year-old kid to get an assignment to work at the fabled Roof where Cantor and Jolson had held forth with their glamorous supper shows in the early Ziegfeld days. And that show was no slouch either. A late afternoon presentation by Pond's Cold Cream with Leo Reisman and his Orchestra, just riding to national fame from their successes in Boston. Lion-maned Leo even then was growling at his boys and leading a new singer with sensuous beat through her lyrics, throaty-voiced gal named Lee Wiley. The show had another promise for the future in the presence at left stage of a tall, pale-faced lad with the thickest of Boston accents and the nimblest of piano fingers, who used to drift in and out with a faraway look, which cafe audiences got to know intimately in years to come. Eddy Duchin by name.

Come to think of it, that New Amsterdam Roof Matinee for Ponds had plenty to recommend it to radio history because the intermission speaker—I remember how I was instructed to announce that her fee was being turned over to charity) was the gracious wife of the Governor of New York State—Mrs. Eleanor Roosevelt. Even in those earliest days of her public career the warmth and power of her personality were unmistakable.

I remember wondering at the time why NBC with its bright new studios up there at Fifth Avenue and 55th, would want to lease this theatre atop a theatre in the Broadway sector. Messrs. Aylesworth and McClelland, et al., had already sensed—what this kid announcer could not—that radio was growing up fast into a real entertainment medium with all the ingredients of show biz and audience reaction. They had built their studios without any raised stages and fixed seats for audiences, and, very astutely and quickly, they realized the need for a broadcasting arena where that precious ingredient of live audience reaction could be added to the shows in a genuine theatre atmosphere. That's how the New Amsterdam Roof came to be the first nibble into the Broadway sector by the broadcasters who are now—1951—taking so lusty a bite that the Shuberts themselves are challenged.

'We Were Mike-Proud' Then

But still we were very mike-proud. We thought we had to do very special things about "acoustics," so what happened? They hung a giant glass curtain across the proscenium, to separate the audience from the microphones on stage during dramatic and "intimate" parts of the program. That curtain cost $10,000 and weighed four tons and two men hauled away on the lines to raise or lower it, when they were trying to switch from "auditorium" to "studio" quality and vice versa. How characteristic of those early days that on one hand, these new showmen of radio intuitively reached out for something to make the show warmer and at the same time hobbled themselves with mechanical gadgets which they thought were a necessary part of the new electronic art. However, one night on the Rudy Vallee Hour, when according to plan, the monster glass curtain just simply had to descend for an intimate dramatic scene, it got stuck and just simply didn't and the scene came over as well as ever, in fact, better! From that night, on the New Amsterdam Roof, there have been no glass curtains between radio and its audience.

Those were the days of the Collier's Hour with John B. Kennedy doing a remarkable job as what we would now call host. And tucked away in the Collier's orchestra, a quiet little genius with a guitar perched on a stool, whom I listened to through precious hours of pre-rehearsal noodling, Eddie Lang. Harry Reser's Cliquot Club Eskimos with two dozen of the familiar Local 802 faces peering out of very Arctic-looking (and incredibly hot) Eskimo parkas; the earliest of the Shell Oil shows when one of the top agencies, then and now, had the vision to lure Al Jolson to the microphone, where his blazing personality held forth for a national network audience of millions from the same stage where 10 years before he had delighted Florenz Ziegfeld's exclusive supper club patrons of post-World War I.

Enter the Era of Stooges

And those too were the days when a casual observation by Jack Benny set a new trend in radio formats. One evening on the Canada Dry show, Jack noticed Alois Havrilla standing formally, in immaculate tuxedo, at his announcer's mike at stage right and sensed that there was a mine of undeveloped fun in pulling the announcer from the sidelines into the show and breaking him down from his accustomed reserve and perfection of speech. From that moment stemmed the whole line of network announcer-stooges, from Cantor—Wallington and Wynn—McNamee up to Burns & Allen and Goodwin, and Fibber and Harlow. Only the other day on an NBC Silver Jubilee Program, Phil Baker told me that the stooge idea went back to a Sunday benefit he did at the Winter Garden in the 1920s when he hauled a heckler out of the audience and did some ad lib cross-fire with him on stage, but the stooge and straight man—radio style—was born that night on the Amsterdam Roof in the fertile mind of our Jack. Besides supplying endless fun for the listener and an overworked life preserver for the script writer it had one blessed result for us word-men. It broke us down from diction medal winners into human beings and, happy day, it took us out of dinner coats and put us in sport jackets.

Yes, the New Amsterdam Roof cradled much of the glamour and early showmanship of NBC's beginnings—of the era of the early days of Roxy and Rudy and Major Bowes. Now the wheel, as we said a few hundred words ago, has come full circle. Where that old glass curtain hung, they've laid down coaxial cable and outlets for video lines for the Caesars, and Emersons and Berles. But apparently, the same ingredients of showmanship that held folks in Mr. Ziegfeld's cut velour chaises are still sound and still solid in this all-electronic age. And it will be a thrill to be back there again, especially since the tuxedos and glass curtain are gone.

...of McNamee, Air Conditioning And Open Mikes

By JOE WHITE

(Radio's 'Silver-Voiced Tenor')

After returning to New York from France in 1919, where I served as an ammunition truck driver with the 102nd Engineers during World War I, I picked up my interrupted singing career and started studying voice again with my vocal teacher, E. Presson Miller, at Carnegie Hall.

Joe White

During the season of 1920, I signed up to go on the road with Neil O'Brien's Super Minstrels on the Klaw & Erlanger Circuit, as tenor soloist. We traveled all over the U. S. for an eight-month season, and I signed up for the 1921 and 1922 season. After returning from the road with this show in 1922, I became interested in radio and wrote a letter to a Mr. Popenoe, who was program director of WJZ in Newark, N. J., telling him all about my experience in show business. He wrote me, giving me a date to do a broadcast at the WJZ Westinghouse radio station in Newark, N. J., on July 4, 1922 . . . from 9 to 9:45 p.m. . . . and told me to bring my own accompanist.

This first radio broadcast cost me $25. I had to pay my accompanist his union fee and round trip carfare from Bayshore, L. I., N. Y., where I was living at the time. Roger Lum was the announcer on this, my first radio program. The studio was a small room hung with some sort of heavy drapes, and the microphone looked like a tomato can hanging from a T-bar stand.

Lum sat in a wicker chair with a long wire with a switch on it, connected to this "Tomato Can Mike" . . . and as the hour of 9 struck, he said in a solemn voice, "You are now going on the air, Mr. White. Please announce your own selections." I sang for 45 minutes that night, with my accompanist playing three solos in between to give me a bit of a rest.

Early Radio Songplugger

Quite a few letters came in from listeners, saying how they had heard me through crystal sets and earphones, and several mentioned how they enjoyed hearing me over their "goose-neck" loudspeakers.

After that broadcast I joined M. Witmark & Son, music publishing company, as a songplugger, and I guess I was one of the very first radio songpluggers. Julius P. Witmark, who was an old time minstrel singer, was my boss.

I used to sing over radio stations WJZ, WEAF, WOR, WHN and WNYC nearly every night in the week. Some nights I'd sing over three stations, with either Ernest R. Ball or Arthur Penn playing piano accompaniments for me.

I joined WEAF in 1923, along with Graham McNamee. Phil Carlin was an announcer at WEAF also. We had a flock of laughs in those good old early radio days . . . I remember when one afternoon I came down to WEAF at their studios, 195 Broadway, for an afternoon broadcast, and as I came into the Green Room on the fourth floor of the building where the WEAF studios were located, I saw an elderly lady sitting in one of the comfortable chairs holding a branch of a tree in her hand. As I came in, she asked me if Graham McNamee was around. I told her I didn't know. Then she said, "I have this lovely bouquet for my dear lover, Mr. McNamee," holding out the dead branch of the tree for me to look at.

Well, this was one for the book and too good to miss, so I said, "Just a moment my dear girl, I'll see if Mr. McNamee is in his office, and I'll bring him to you.

I found McNamee in his office and told him that a lovely young blonde with a bouquet of flowers was waiting to see him in the Green Room. Graham, who always had an eye for a pretty girl, said, "Lead me to her, Joe." So I took his arm and steered him right for the old gal with the old limb of the tree. As we approached her, McNamee looked around to see where the lovely blonde was. I said "This is Mr. McNamee, girlie." Well, the old gal jumped from her chair and said, "Oh, My Lovely Radio Hero, here is a bouquet for you." She threw her arms around McNamee, and kissed him. Graham gave a yelp and ran out the door of the Green Room and took refuge in the Gents' Room. The old gal was yelling after him to come out, that she loved him. McNamee didn't talk to me for all of a week after that.

Air Conditioning?

There were two studios at 195 Broadway, "A" and "B," and in between them was a small control room, with windows looking into both studios . . . Well, in those days, we did not have the fine air-conditioned studios that WNBC has now and in the summer these studios were as hot as those "proverbial hinges," with temperatures up in the 90s. McNamee solved this hot studio problem by having a 100-pound cake of ice placed in a big dish pan, and had an electric fan blowing on the ice. But this was in the small control room, where McNamee was sitting during the broadcast, with the engineer, who was monitoring the show, and only came out every 15 minutes to make a station break announcement, and then dashed back into the little ice-cooled control room where the temperature was about 70. I can still see Mac smiling so benignly on us poor overheated singers and musicians who were sweating it out for the full-hour program time in a 90-degree heated studio.

When the Atwater Kent radio program first went on the air over WEAF, McNamee was the announcer on the very first program. Well, he had worked hard for many rehearsals with this splendid musical program and finally the big night came when it went on the air for the first time. It was an hour show, and poor Mac was sweating it out in the studio with the announcements and introductions of the artists. The big brass of the client and of WEAF, Atwater Kent and several of his execs and the WEAF execs, were crowded into the control room listening to the program over the loud speaker.

Finally the show came to an end, and McNamee "hit the chimes" . . . "BONG . . . BONG . . . BONG" . . . and said, "You have just heard the Atwater Kent radio program from studio WEAF and its network . . . This is WEAF, New York." Then he pressed all the buttons on the small control board in the studio, taking WEAF off the air, but he neglected to push the button controlling the loudspeaker in the control room, where all the brass in full dress were sitting. Wiping his hand across his weary forehead, McNamee said, "Well I'm damn glad that G.D. clambake is over."

You should have seen the startled looks on the faces of all the brass. The WEAF execs rushed into the studio all a-dither and started to raise hell with McNamee. But it did not go out on the air as they had imagined. So peace was restored and a good time was had by all.

Public Service Vistas

By JOSEPH H. McCONNELL

(President, NBC)

When the National Broadcasting Co. was inaugurated a quarter-century ago, the self-established credo of public-service attracted widespread attention. And now we at NBC can look back at a record that shows we met our goals. Yet, this record—impressive as it is — will serve only as a groundwork for the public service we hope to render.

J. H. McConnell

The time that has elapsed since the late Dr. James Rowland Angell established the NBC University of the Air, some 20 years ago, is not very long, but in the light of our experience and technical advances over those two decades, a whole age has passed. Furthermore, we now have two parallel mediums—radio and television—instead of radio alone.

We have made great strides in adapting forum, discussion and documentary programs to television.

A recent summary of NBC's programming for example, showed that the weekly schedules on our radio network included 20 specially-developed news broadcasts, plus 15 elaborate public service programs and 30 special events. NBC television, during a recent typical week, offered 60 information and public service programs.

Our activities at NBC are only a part of the great effort made by the networks and all of the individual stations to meet the expectations of the look-and-listening public. The whole industry has met its responsibilities in this field—met them voluntarily—because nothing in the laws or regulations governing stations and networks requires such a major effort and expense.

A recent survey of the broadcasting industry disclosed that more than 5,000 persons employed by networks and individual stations devote all of their time to developing and improving the public service aspects of programs.

In the public service category I include, of course, political discussions, statements by authorities on topics of paramount interest, good music and—generally speaking—all of those things in daily living which enrich our understanding, stimulate our healthy curiosity, and enhance our appreciation of living.

The unparalleled growth of support for symphony orchestras in this country is directly connected with musical appreciation fostered by the broadcast concerts of such conductors as Arturo Toscanini and Walter Damrosch, which were made available to millions of persons by radio alone. Voters at election times go to the polls fully informed on vital issues because they hear and see the candidates state their arguments directly to them.

Opera, the finest of the theatre, the greatest directors and stars—all of these are made available by 15,000,000 television receivers and 96,000,000 radio receivers owned by the American public.

Sky's The Limit

And what of the future?

The possibilities in the next 25 years are almost beyond our comprehension. But some of the future is indicated in the immediate advances that are being made from day to day.

Our NBC audience today has set before it more informative, cultural, and entertainment fare than exists in any other medium of communications. In the coming year, NBC television viewers will have the opportunity to watch more public affairs, see more important people, learn more things, and to recognize more of the great men and women who are making history than was possible in a lifetime before the advent of television.

On the television screens receiving NBC programs in the coming year will be dramatic and musical fare ranging from old classics to modern outstanding works. There will be church services conducted by the principal denominations and broadcast, like so many other public services, without commercial sponsorship.

The nation-wide telecast of the San Francisco peace conference was, I think, a forerunner of a new era in national public understanding by making available through sight and sound to all the country simultaneously a first-hand report of history as it happens.

We feel at NBC that the future of television and radio alike will depend entirely upon the degree to which we respond to the public's desire to observe at first-hand the dynamic picture of living in the United States today and in the future.

From V-J to TV—USA

By NILES TRAMMELL
(Chairman of Board, NBC)

On Aug. 14, 1945, a long, bitter war ended. Victory came quicker than anticipated because one of the world's greatest scientific achievements had been unleashed from a B-29 bomber flying high above Hiroshima.

Niles Trammell

News of that victory flashed instantaneously around the world by radio. The victory celebrations have since passed into history. But parents of the boys who had fought the long struggle to success will never forget the joyous news that came to them that day over the airwaves.

Now, a little more than six years later, the nations which joined together to bring that victory have signed their names to a document formally ending the war with Japan. In San Francisco on Sept. 8, 1951, dignitaries from all the countries involved in the war with Japan wrote an end to one of the world's greatest tragedies.

When President Truman spoke for the United States at those ceremonies in San Francisco people in New York heard him—and saw him. For the signing of the peace treaty had been selected to mark the first coast-to-coast telecast.

Almost 50,000,000 Americans were able to watch that historic occasion. Up and down the eastern seaboard and in midwestern cities connected to the network, the signing was done as if in the very homes of those who own television sets.

The Sept. 4 telecast was an experimental tryout for regular coast-to-coast broadcasts scheduled to start some time towards the end of that month. Thus, one of the dreams of those of us in the television industry will become a reality.

Television itself is a scientific marvel which, like the harnessing of the atom, is unparalleled throughout history. Ten years ago television was a scientific novelty. At V-J Day it was still an infant. But now, in the early fall of 1951, it has become one of our country's greatest industries. Nothing in history has caught on so quickly . . . or created as great an impact on the way we live.

In the past five years, nearly 15,000,000 television sets have been made and sold and 107 television transmitting antennae now poke high into the sky in major cities across the coutry. And soon the four networks will reach 3,000 miles across the nation and bring to the people of both coasts, and those in between, programs originating in the star-studded studios of Hollywood . . . and in the chambers of the nation's capital.

Television is providing new and exciting forms of entertainment. It is bringing information and public service programs to a people who will learn more and more about their country and how it ticks on kinescope screens in their own homes. It is revitalizing the arts. The dramatic stage is finding a new and eager audience. And athletic thrills are being shared by millions the very instant they occur.

And what about the remaining 100,000,000 persons in the United States who are still out of range of the invisible but powerful waves that leap across the sky? Even today, the way for them seems clear. The Federal Communications Commission has indicated that it is prepared to open a new section of the spectrum, or the airwaves, to television broadcasting.

Match Radio Coverage in 10 Years

When this happens, hundreds of additional stations will be built and television will become a truly national service. If we maintain our present rate of progress, it is not unlikely that we will see television approach the blanket coverage of radio in another 10 years.

This is as it should be, because every advance that is made in the communications art is a contribution to the country's security. It's our job to keep the people properly informed. We are placing more and more emphasis on news broadcasts, on informational programs, and on debates and discussions of a vital political nature.

And, too, we are providing entertainment—more and better than ever. When people work long hours on production lines, when their nerves are strained by world crisis; then, entertainment becomes an all-important factor in morale. Our country's ability to laugh in times of national distress has always been a national asset. We must encourage it through better programs, brighter productions, more efficient use of talent.

Of course, everything we want of television can't come overnight. The framework of America's television service has been built through a decade of costly experiments. Tens of millions of dollars have gone into television research and programming. This is an industry built on faith—the faith of private capital in the American people. And the American people have accepted television with all the heartfelt enthusiasm that an earlier generation showed toward radio.

Finally, we will see television move across national boundaries. Already American private enterprise is building television stations in South America and is furnishing equipment to European nations. Well within the lifetimes of most of us, we can expect to see American families in their living rooms following a big-game hunt in an African jungle, or watching a bullfight from the great arena in Madrid, or witnessing the arrival of a world dignitary in Sydney, Australia.

What we have in television is a mighty weapon for understanding between nations and races. Television can become a link between the living rooms and the workrooms of the world. It offers the greatest potential bond of peace and brotherhood the world has ever known. For when people can see each other at work and play, no barriers of language or ideology can destroy that essential human understanding that all peoples share.

NBC's Initial Network

The following are the stations that carried the inaugural program (Nov. 15, 1926) that went out over the NBC airlines:

WEAF, N. Y.	WHAD, Milwaukee
WEEI, Boston	WJZ, N. Y.
WJAR, Providence	WBZ, Boston
WTAG, Worcester	WGY, Schenectady
WTIC, Hartford	KYW, Chicago
WGR, Buffalo	KDKA, Pittsburgh
WLIT, Philadelphia	WDRC, New Haven
WRC, Washington	WBZA, Springfield
WCSH, Portland, Me.	WGN, Chicago
WCAE, Pittsburgh	WSAI, Cincinnati
WTAM, Cleveland	KSD, St. Louis
WWJ, Detroit	WDAF, Kansas City, Mo
WCCO, Minneapolis-St. Paul	

TV Gathers New Momentum On Industrial Hit Parade

By FRANK M. FOLSOM
(President Radio Corp. of America)

Television is gathering new momentum. Public enthusiasm for television, held in check during the spring and summer by the business slump in the durable goods field, is rising again and may soon stimulate a general retail business boom.

Frank Folsom

By mid-winter, the number of television sets in use throughout the U. S. should pass the 15,000,000 mark.

This fact, plus the reality of coast-to-coast television network facilities, means that a potential audience of more than 50,000,000 persons could witness a single telecast. No other medium of instantaneous visual communications can command such an audience.

Thus, as predicted so many times in the past, television is now assuming full stature as potentially the most powerful influence ever known on the cultural, economic, and political life of the nation.

The reasons for this optimistic outlook are many. The more important ones are:

Economic—With Government expenditures on national defense running at abnormally high levels, the people of the U. S. will have more money than usual. Prices are lower now than they are expected to be a few months hence. This fact will stimulate the public to increased buying.

Further Government curtailment of materials for non-defense production, especially metals, indicates a coming drop in the manufacture of television receivers. Increased demand and reduced production will rapidly clear out present high inventories among distributors and dealers, and television sets consequently will be in short supply some time early in 1952.

Technical—The Federal Communications Commission has authorized substantial increases in power for television broadcasting stations. By this move, the television service areas in many communities across the country will be widened and weak signals in so-called fringe areas will be transformed into satisfactory service.

Another important advance will be the lifting of the "freeze" on television channel allocations, which has been predicted for early 1952. If this prediction is fulfilled, it is probable that 100 television stations will be added next year to the 107 now in operation.

There exist good possibilities, also, that soon the much discussed UHF (ultra-high-frequency) portion of the broadcasting spectrum will be opened and channels allocated for television. When this happens, there will be room for hundreds of additional TV stations, for a total that may exceed 1,500 in the next five years, and link into coast-to-coast or regional networks communities with the greatest buying power of the nation.

Cultural—Heightened competition in television programming promises outstanding achievements during the 1951-52 season in entertainment, sports presentations, news, and information.

Light-and-Sound Candidates

Political—Due to the great increase in the number of television receivers in use and the availability of trans-continental program service, the American public will have its most intimate view of a presidential campaign. New records will be established in the number of persons who see, as well as hear, candidates for the nation's highest office.

One of the most significant events in television history—both from the standpoint of the viewing public and of television set manufacturers—was the opening on Sept. 4 of the great new transcontinental network system linking 48 cities in a coast-to-coast television network. It is estimated that through this achievement 95 out of every 100 television homes in America now can be served by "live" shows.

In the course of its tremendous growth, television has become an extremely important factor in American economy. Not only has it created tens of thousands of jobs in production and programming, but it also has been a valuable aid in the expansion of many other industries.

By increasing the general demand for goods and services by as little as 1%, television's contribution to the national income could be estimated at hundreds of millions of dollars annually. It is my belief that it eventually will increase such demands by as much as 10%.

Requirements of the television industry itself in raw materials, component parts and services have been a powerful stimulus to hundreds of other industries. A television receiver of popular size, for example, has nearly 1,100 components. That's 10 times as many parts as the ordinary radio. It takes the production of mines, forests, mills and factories to supply the items needed for one single television set. This means a vigorous, growing market for industries as far apart as New England textile mills weaving intricate cabinet grill cloths, and southern silver mines which turn out the product used in television tuner contacts.

Television sets themselves have been steadily improved since the first postwar instrument reached the market in 1946. Picture tubes have increased in size from 10 inches to 21 inches, virtually all sets being sold this year having screens of 17 inches or larger. Circuits have been simplified and made more efficient, and cabinet designs now meet the satisfaction of the most discerning buyer.

Television, in fact, stands forth today as one of America's greatest achievements in art, science and industry. Its quality of immediacy gives it a foremost role in entertainment, education and information. Its flexibility extends its usefulness and appeal far beyond the predictions of its inventors, and its price levels have dropped to a point where a television receiver can be regarded as the best buy for the money in the home instrument field.

TV Has Set Music Back 20 Years Because 'Picture' Is Main Thing

By HARRY SOSNIK

There was a time when the musical appreciation of the public was confined to the music played by the few dance orchestras and theatre pit orchestras in the country. A very small percentage also were familiar with the programs of the leading symphony orchestras across the country.

Then came progress in the form of radio and the newer improved technical forms of recording. This called for a higher caliber of musicianship due to the very critical ear of microphones which over a period of 20 years has trained the listeners to the sense of fine musical balance and quality. Even corn became refined through the years.

Although these mediums have advanced and people now know the difference between good and mediocrity, due to being exposed for so many years to progress in arranging and technical reproduction, the theatre type orchestras in the majority, as well as night club orchestras, have remained static as to quality and taste. And understandably so in many cases.

Now we have television, a wonderful medium, without a doubt the greatest of all—and we're back 20 years, musically speaking, instead of incorporating the wonderful things we learned in music along with the new home picture.

We have now what are called Variety Shows—in the old days commonly known as vaudeville. With this we have the fine musicianship developed during the past 20 years but we are not using it properly.

The quality of music heard in the home over TV today is disgraceful—mind you, through no fault of musicians, arrangers or conductors.

The people in charge are so busy with the picture that the listeners' ears are insulted.

The audio man and conductor are working under the handicaps of:

1—Improper facilities, in very old converted, legitimate theatres where rows of seats have been removed and orchestras seated with no consideration of acoustical properties whatsoever;

2—No time spent with the orchestra on balance because, of course, that time is taken for the all important picture. The conductor winds up with a fast musical rundown of the acts' music once-over-lightly for tempos and then into camera rehearsal.

The poor audio man, even if he is a good musical engineer, is helpless. He doesn't know what to expect in the music. He is worrying about handling from 5 to 10 microphone pots without knowing just what is going to happen soundwise until he hits the air.

When the music is too loud at home, in many cases, it is because the camera is taking such a wide shot that the boom mike is nowhere near the soloist—as a result the accompaniment is too loud. The engineer is handling so many pots that he could use four hands and still not avoid missing certain spots.

Up until television the public had grown accustomed to hearing intelligent orchestration—now we have the acts from theatres and night clubs with typical, oldfashioned arrangements, poorly scored, wrong notes and very *brassy* and *dull*.

There is nothing more unfair today than the musical sound projected into the home today via TV when we know it can be better—when we know the caliber of the men involved. They are deserving of better treatment and so is the listener.

I know I have listened to some of my kinescope recordings and felt ashamed of my music, certainly through no fault of my own.

There is less attention paid to the musical portion than any other single feature in the TV operation.

The picture is in the home now so please let's get the quality of music back where it belongs.

HUB'S WBZ REENACTS 30-YEAR-OLD PREEM

Boston, Sept. 25.

WBZ, Hub's NBC outlet, celebrated its 30th year on the air last week with a pickup of a program from the Eastern States Exposition, Springfield, the site of the station's first broadcast, Sept. 19, 1921. Appearing on the program was Charles Nash, retiring director of the Exposition, who was present at the first remote picked up by WBZ, 30 years ago. Station was the first in New England to offer regularly skedded programs. Its sister station, KDKA, hitting the airways the previous year.

Station hooked up with WJZ New York in 1925 and joined the Blue Network on NBC in 1927, switching to the former Red Network of NBC in 1942, under whose banner it continues to operate. In 1924 it synchronized its wavelength with WBZA, Springfield, an affiliation still in existence, although WBZA moved its studios and transmitting facilities to Springfield in 1929 while WBZ remained in the Hub. In 1948 WBZ-TV hit the air and at present operations from the new Radio and Television Center, in nearby Allston, include WBZ, WBZ-TV, WBZ-FM and the short wave outlet, WBOS.

'This Is Where I Came In'

Other Broadcasting Facets Have Witnessed Radical Changes, But Selling Stays the Same After 25 Years

By GEORGE FREY
(NBC-TV Sales Veepee)

About 25 years ago the ANPA's radio committee had just decided that radio had not proven itself to be an advertising medium. Far-seeing advertising agencies were staking out valuable time franchises, and Atwater Kent was inaugurating the talent sweepstakes with a $120,000 yearly layout over his 11-station lineup. Things were booming. Radio broadcasting had begun to pay out to sponsors; amazing facts were being discovered daily, in both the technical and the entertainment fields, and the broadcasting company was losing large amounts of money annually in the operation of this wonderful new Thing.

Now there is something vaguely familiar about all this. There has been no particular change in the ANPA's attitude. Agencies are still going around looking for franchises, I am glad to say, and for whatever reasons, the broadcasters go right on trying to make ends meet. The only difference is that now, with television, you can see that things are really as tough as you formerly only heard they were. There are twice as many problems now as there were in those early days. Now everyone has to be expert and well-informed on both media of broadcasting. Everything connected with the industry is on an outsized scale in comparison with 1926, and, yet, to a salesman's point of view, the landmarks are pretty familiar. And this is where I came in.

The basic use of broadcasting, in the commercial sense, was, and is, the creation of consumer demand and the assistance in distribution of merchandise. If a salesman intends to arouse interest among advertisers in the power of broadcasting to accomplish those ends, he has to know something about who is listening, or who is viewing, and what kind of consumer demand is likely to spring from that audience. Are we any closer to that question now, than we were in 1926?

Same Answers—But Scientific

In the old days we sold our audience to advertisers mainly on the basis of what was revealed by the 20,000 letters a month that the audience wrote to the company. Any salesman who could make a statistically reasonable pitch based on that information could take right off into verse when BMB came along and made real sense out of the coverage pattern of the networks. It wasn't that selling changed in any way. It was just that BMB proved what might otherwise have been regarded as flights of a salesman's fancy. We have made the same jump in Television, with the NBC Hofstra Study of Sales Effectiveness. It is again basic information on audience, consumer demand, and movement of goods; the same questions that faced George McClelland in the WEAF days of 1926.

If it is essential that a salesman know his wares, it is just as important that he know those of his prospective client. I have always believed that accuracy of information makes the difference between salesmen, but it works in two directions. The ability to match up a client's problem with the broadcaster's techniques and facilities is the payoff for salesmen, and always has been. The balance between what is offered by the broadcaster and what is sought by a client shifts from time to time, but that does not alter the basic selling problem. An SRO sign in a shop doesn't even slow a good salesman down; on the contrary, it sends him off in new directions. It doesn't matter whether he finds his leads on the golf course or in an office, or at the bottom of a swimming pool, or at a local inn or even at Grand Central between trains; he knows, once he has learned the facts about an advertiser's problem, that his medium has an answer for it. The answers have certainly changed in 25 years, but the salesman's approach has not. He deals with a flexible, universal mass medium, and the way he adapts it to the requirements of an advertiser, whether radio or television, or both, is limited mostly by his own ingenuity. Furthermore, even if an SRO sign does occasionally hang in the lobby, everybody knows it comes down as regularly as the curtain after a show.

The things that made a good salesman in 1926 will make one in 1951. The same problems are with us. There are a few new words around, the adding machines have longer numbers on them, and VARIETY now talks broadcasting on the front page. But it's basically all the same. I've been here before. This is precisely where . . . I . . . came . . . in.

BRINGING THEM BACK ALIVE

By SAMUEL KAUFMAN
(Producer, 'Silver Jubilee on NBC' Series)

I was putting the finishing editing touches on the NBC Press Department's 25th Anniversary Press Kit. It was an elaborate job in three handsome filing folders; one for photos, one for stories, one for mats. I got a great kick out of gathering the pictures. We combed our files carefully, scanned private collections and queried all the picture agencies. Out of hundreds of photos we selected 33 as a basic anniversary kit. There were photos of such pioneer stars as Graham McNamee, Will Rogers, Weber and Fields, the Happiness Boys, Harry Reser of the Clicquot Club Eskimos, Jessica Dragonette of the Cities Service Concerts and many others who blazed paths to stardom in the new medium called radio. What's more, they helped broadcasting itself earn the stature of a mighty entertainment medium as well as a major industry.

As each photo was turned over, the thought "Where are these people today?" occurred to the press department staff. We knew that some of the pioneers had died; others retired. But there were still a few we realized must still be active even though they weren't on network schedules or booked in other publicized activities in the metropolitan area.

So I decided to hunt them down. Further I wanted to line them up for a 15-minute Saturday night network series I was to produce for the NBC 25th Anniversary.

Could I locate and get the stars? I was sure I could. I knew them all back in the early network days when I was a Sunday radio columnist for the New York Herald Tribune and later radio feature writer for the New York Sun. I got the okay and the hunt was on.

The first guest was Vincent Lopez—a natural selection because he had participated in the opening four-and-a-half-hour inaugural broadcast of NBC on Nov. 15, 1926. We all knew where Vince was ensconced at the Hotel Taft; he readily agreed to reminisce with emcee Ben Grauer and the result was a gem. The VARIETY review was a corker; to a publicity man turned producer it was a dream come true. And Walter Winchell the following week gave the Silver Jubilee premiere top mention in the "aristocrats" section of his Sunday column. Then the rush was on . . . The oldtimers began beating a path to my door.

But we had to be selective. In most cases the names we wanted were ones that would be immediately identified in listeners' minds with oldtime radio; further, they had to be names that had made substantial contributions to the growth of the industry.

Locating Edwin Franko Goldman (Goldman Band), Peter De Rose (Breen and De Rose) and Harry Horlick (A. & P. Gypsies), took the herculean effort of lifting the Manhattan phone directory and turning to the correct listings. Dr. Goldman, of course, is still active with his band which just concluded another summer season in Central and Prospect Parks under Guggenheim endowment. Peter De Rose is still turning out song hits and that goes for wife May Singhi Breen, the Ukelele Lady, who did the lyrics (under the name of Malia Rosa) for "Forever and Ever." And Horlick heads a recording orchestra doing concert pieces for M-G-M Records.

Everyone was busy—and everyone seemed anxious to get back to network radio or television.

Via Hap Myers of the NBC radio network sales staff, I contacted Frank Weston, Providence advertising executive, who not only knew where Harry Reser of the Clicquot Club Eskimos was, but was actually the agent for Clicquot Club, which was still sponsoring Harry and the Eskimos (sleigh-bells, huskies, et al.) over the Yankee network out of Boston. Reser lives in New York and commutes to Boston for the Friday night series. He readily went on the "Silver Jubilee" show.

Boston, too, yielded the whereabouts of B. A. Rolfe, conductor of the original Lucky Strike Orchestra (the first epoch-making network Lucky Strike effort of George Washington Hill). Rolfe, now past 70, had only recently completed a deejay series over the Yankee Network. A phone call to Howie Fitzpatrick, radio editor of the Boston Post, yielded Rolfe's home phone number in Mansfield, Mass., and the fabulous "B.A." promptly took a train to New York to tape-record his interview with Grauer. Rolfe, who scored as producer of 40 acts for the old Keith Circuit, and 100 feature films for old Metro (with Jesse Lasky), is ardent over TV and hopes to yet register with one of the program ideas he's worked out.

Jessica Dragonette—one of the first major stars of radio—is engaged in a series of lecture-recitals. She lives in the same luxurious East 57th Street apartment in New York as during her long reign on Cities Service Concerts. This fall, David McKay will publish her autobiography entitled "Faith Is A Song." She, too, is aiming at TV, and judging by her hep radio appearance with Grauer and her looks, the goal may yet pay off.

"Pops" Whiteman took time off from his busy ABC-TV schedule to pay anniversary tribute to his alma mater network—NBC—on the Silver Jubilee series. Locating Whiteman just meant walking down the Radio City corridor to Room 480 and inviting the genial "Pops." Phillips Carlin, old mikemate of Graham McNamee and former NBC program exec, also has an office in Radio City and came on the series with lots of old memories. He is consultant to WPAT, Paterson, and N. Y. rep for two out-of-town advertising agencies.

A round-robin search for Ray Knight (of the old Cuckoo Hour) ended when I learned he was doing a freelance production assignment on an upcoming NBC documentary show. He came on the "Silver Jubilee" series with Adelina Thomason (Mrs. Pennyfeather of the Cuckoo Hour) who is currently a freelance radio-TV actress. Their recreated segment of the goings-on at Station KUKU made an hilarious bit that brought considerable fan mail.

So in all, the oldtimers are still busy folk either still in radio—TV, or expecting to be back. And judging by their "Silver Jubilee" interview appearances—and comments from radio columnists and listeners—that's still gold in them thar hills.

Radio Comeback?

NBC-TV auditioned its projected 7 to 9 a.m. programming format last week to determine how the show would play. But, instead of conducting the usual closed-circuit kinescope, the web tested it via sound only.

NBC figures that, while it will have action on the screen, most people tuning into the show so early in the morning will be more interested in listening than in looking.

. . . Lopez Speaking

By VINCENT LOPEZ

My first recollections of NBC go back to the early days of WEAF, when it was the American Telephone Co.'s station, located at 195 Broadway. I'd been broadcasting for New York's first station, WJZ, but wanted to go on WEAF. However, WEAF only wanted commercial shows, so we lined up Gimbel Bros. to sponsor the Lopez Orchestra, directly from the Grill Room of the Hotel Pennsylvania. That was before the union stepped in and said no band commercials from hotels. In any event, we became the first orchestra to have a commercial from a hotel, just as we were the first organization to do a remote show from a hotel. The Gimbel show was on every night from 8 to 9. One thing I remember about it was that I did my own announcing. NBC had taken over WEAF and we had the entire network for the show. My announcements were extended by identifying each station on the network. There were about 20 of them, and I'd say, "Hello everybody . . . Lopez speaking. You are receiving this show through stations . . . ," and I'd go on to rattle off all of the stations.

While the Gimbel show was on at the same time every night, we never knew what other times we'd be going on. More than once George McClelland, who was then vice president of NBC, would come knocking on my door early in the morning yelling, "Vincent, we need a band at 11 tonight. Can you do it?"

Imagine something like that going on these days?

Another thing we did was go down to the American Telephone Co. at 195 Broadway and broadcast from there free.

Cycle Routine

In those days, we played requests on the broadcasts and the phones at the Pennsylvania were jammed with requests. I found myself spending more time running between the bandstand and the phone than at the piano. I thought it might make things easier if I had a phone put on the bandstand, but I found that even up there it took too much of my time. Rather than have the phone constantly ringing, I would keep it off the hook. In fact, the phone operators requested that I do so . . . then when they had a few minutes off, they'd get their relaxation by listening to our show over the phone.

To get back to George McClelland, he was nice to me in more ways than one. When I was getting ready to open my night club, the Casa Lopez, I asked Mr. McClelland about a wire, and he said, "wherever Lopez goes, the NBC wire goes." He kept his word and from the very start, I had a wire in the Casa.

Another fellow from that period of whom I have fond memories was Johnny Johnstone, who played piano and did publicity for me. Eventually, Johnny wound up with WEAF as public relations man.

And how could I forget the NBC inaugural broadcast in 1926! My part of the show was done from the Casa Lopez. As many of you will recall, the Casa was one of the great rendezvous spots of a quarter of a century ago. Many celebrities and members of cafe society could always be found there. In my band at the time were three young fellows who later on made names for themselves . . . Xavier Cugat, Tommy and Jimmy Dorsey.

'Look, Ben, The Left Hand'

Another orchestra to participate in that now historic show was that of the old maestro, Ben Bernie. I'm only sorry Ben isn't around today. He'd be one of the brightest stars on TV. Ben and I were always having friendly feuds. I remember once in Chicago in the early 1930s, he started a rumor that I could only play the piano with my right hand. One night, I walked into the room where Ben was playing, marched up to the piano, sat down, tied my right hand behind my back and played only with my left. That ended that rumor.

Another time, even earlier, while I was still at the Casa, Ben said something out of the way in announcing his show on NBC, and they said, "no more announcing by orchestra leaders." I was so furious, I told them, "take the wire out of here." However, George McClelland quieted things down. I was angry at Ben, but no one ever stayed angry long at the old maestro.

George Olsen was a third bandleader on the inaugural show. George received his break when I left the Pennsylvania to go to the Casa Lopez. I recommended George to the late E. M. Statler as my replacement in the hotel. George never forgot that. When the Casa Lopez was destroyed by fire, he called me up and offered to leave the Penn. "Vincent," he said, "this is your place. It's where you belong. No one else." I thanked George but decided to stay on my own.

The fourth orchestra leader on that first show was B. A. Rolfe. A few years earlier, two of the boys in my band found B. A. down and out. They remembered him from his palmy days as a great trumpeter in vaudeville and when he was a partner in MGM. It was Murdock, Lasky and Rolfe then. The boys fed B. A. and brought him to me. The rest is history. A truly great trumpeter, B. A. Rolfe was a feature with the Lopez organization until he went back on his own . . . a man with a new lease on life.

I can truthfully say I've had the pleasure of playing with just about every top name in show business on NBC. When I was at the St. Regis most of the radio columnists made their debut on the air with me. If you don't believe me, I have pictures to prove. I'll never forget the time Nick Kenny came down and someone, I won't mention who, said, "get that guy out of there. His voice sounds like a fog horn." Nick never said anything about it. He went on the show with me and the fellow eventually apologized.

Announcers like Ben Grauer, Graham McNamee, Phil Carlin and John S. Young, the very best, would come down and do our sustaining band remotes right from the hotels or clubs.

There was a certain camaraderie about those early days on NBC. Everyone was trying to help everyone else . . . trying to improve. The engineers would experiment with my band, putting microphones under the piano, inside of it, behind it and once when I sat down to play, I landed right on a mike. I guess that's one of the reasons NBC got to the top, always experimenting, always trying to better itself . . . just as it's doing with TV today. I think that the leadership NBC has attained in the past quarter of a century will be its for a long time to come.

WINDY CITY LINES UP AM FOOTBALL BACKERS

Chicago, Sept. 25.

The Windy City radio football picture rounded into final form last week, with WMAQ and WAAF inking sponsorship deals for their grid packages. Miles Laboratories, in one of its few entries into the local sports situation, is bankrolling WMAQ's nine-game schedule, which starts Saturday (29). Indie WAAF has peddled its nine-game card to the Majestic Radio and TV dealers.

Miles is shelling out $20,000 for the WMAQ contests, which Tom Duggan will call. Sales chief Howard Meyers has also hung up the "sold out" tag on the pre- and post-game adjacencies. Stewart Warner has picked up the former and Allied Florists bought the post-game show.

WTCN-TV Sets Sock Sale In Food Chain Day Strip

Minneapolis, Sept. 25.

WTCN-TV claims one of the biggest sales in Twin Cities' television, with purchase by National Food Stores, one of the area's largest grocery chains, of a five-time-per-week daytime strip of 15-minute TV shows on a 52-week contract.

"Winvisible" package bought by NFS, to start in October, during the 1:45-2:00 p.m. period Monday through Friday, features Peggy & Ed Scott, and singer-pianist Perry Martin.

Network's Responsibility On Public Service Front

By WILLIAM F. BROOKS
(Public Relations V.P., N.B.C.)

William F. Brooks

You never know what kind of a ruckus you're likely to get into with a New York taxi driver. One muggy night this summer when I stepped into his cab the driver tossed over his shoulder the information that "It's raining in Brooklyn. At Ebbets' Field, anyway." Depending on the degree of his faithfulness to the Dodgers, and the schedule of night games, he might have been able to give me a baseball-and-weather report in several parts of the country.

Well, we take baseball and weather reports over the radio for granted now, so much for granted that it occurs to me that some of the pioneering done by NBC in the last 25 years is likely to be overlooked in the nostalgic excitement of a Silver Jubilee.

Sometimes, when radio is criticized as all soap operas and whodunits, I wonder where these critics have been in the last quarter century.

Take news. NBC pioneered the news field with a weekly broadcast from Washington by Frederic W. Wile as early as 1926, and from that beginning we have developed NBC's world-wide news service. And here, again, most people accept the incredible ease with which they get news over the radio as casually as they do running water in the house. Virtually any hour of the day you can go to the radio and find out what is going on in the world. All of us expect full, accurate and objective coverage of special events, such as the national political conventions, and would complain bitterly if they weren't provided on both TV and radio.

All this, I submit, is a very great public service, a very considerable part of the social cement which holds our country in a common bond. A great deal of hard work, thought, experiment and constant searching for new techniques went into the foundation for this casually accepted public service. "Voices and Events," the first spot-news documentary, was such experimentation, and another is our current, "Yesterday, Today and Tomorrow."

In the allied field of Public Affairs and Education, we have developed a type of program designed to interest thoughtful people, to inform, sometimes to entertain, very often to assist public enterprises we all wish to see successful. This is no place for a catalog of our virtues, but I do want to point out a few programs of this kind.

The "Living" series, now nearing the completion of its fourth year on the air, is based on a solid tradition of pioneering and accomplishment by NBC in the documentary field. Back in the early '30s, NBC set the pattern for the hour-long documentary with such memorable shows as "Chapter One," a dramatic review of Franklin Roosevelt's first year in office; "Headquarters," a behind-the-scenes look at the New York Police Department; "Feeding the City," a dramatic feature on the complex marketing and food distribution system of a metropolis; and "The First Hundred Years," an examination of the American newspaper as reflected in the centennial of the New York Sun.

Building on this early experience, NBC has developed in "Living" the only regular weekly network documentary series, and has created, in four years, a library which is unique in educational and public service radio. Many of the "Living" transcriptions are in constant use in colleges and schools and by civic groups. Among the agencies which distribute them are the United States Office of Education and two educational endowments which, in cooperation with NBC, have presented special series within the "Living" format—the Twentieth Century Fund and the Health Information Foundation.

NBC's religious programs are among our most satisfying achievements. The National Radio Pulpit, which is the Protestant program, is as old as the network. The Catholic Hour has passed its 20th year, and The Eternal Light, the Jewish program, is in its eighth year. There is no doubt that these programs are reaching an ever enlarging audience. One group reports its radio mail response "seven times greater than 10 years ago."

Recently, on the theory that in these times of tension some reassurance from the past might be welcomed, our Public Affairs division put on a quiet, unpretentious 15-minute program on Sunday mornings. It is called "We Hold These Truths," and it consists of selections read from the world's great scriptures, and from the great philosophers. Quiet and very simple, and very good to listen to. The requests for scripts were much greater than we had expected, which certainly suggests there is a place for such mature programs.

Show business plays an important part in this type of programming, for like the theatre, radio and TV must hold the audience. We have had to adapt dramatic techniques that in some instances, certainly intensify them. For in radio and TV, and especially where entertainment is not the specific objective, we have to capture the interest and the imagination of the individual listener.

I suggest it might be worthwhile for the world of the theatre to give a little thought to this field.

With our population curve showing a much greater percentage of older people, it seems likely to me that there will be demand for more programs designed for the mature mind, not necessarily the intellectual mind, whatever that is, but one which is older, experienced, more receptive to thoughtful material.

Some NBC Milestones

RCA purchased station WEAF on July 1, 1926 from the American Telephone and Telegraph Co. for $1,000,000; RCA assumed control Nov. 15, 1926.

The National Broadcasting Co. was organized September 9, 1926, as a service of RCA. The first NBC broadcast took place Nov. 15, 1926.

There were two key stations—WJZ and WEAF—in the first NBC network. Less than two months after formation of NBC, two networks were formed. NBC Red broadcasts were transmitted over station WEAF and NBC Blue broadcasts over station WJZ.

The first network broadcast took place Nov. 15, 1926, from the old Waldorf-Astoria over a 25-station hookup with Dr. Walter Damrosch, Will Rogers, Weber and Fields and many others participating.

The first president of NBC was Merlin H. Aylesworth, formerly managing director of the National Electric Light Association. Owen D. Young was then chairman of the board of RCA and Lt. General James G. Harbord was president.

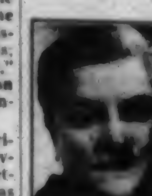
When the network was formed, 5,000,000 homes were radio equipped. By 1927, the NBC network had crossed the country, linking at Denver. The first cross-country radio broadcast was the football game in the Rose Bowl at Pasadena on New Year's Day, 1927.

On the 30th anniversary of Marconi's first transatlantic wireless message, NBC spanned the world by radio. From New York's WEAF, there was a roll call of 14 nations on four continents. The date was Dec. 12, 1931.

After 20 Years —Still Friends

By ELAINE CARRINGTON

It is funny, but when I curl up and look out the window and think back over 20 years of radio, I do not think of sweat, blood and tears. I do not think of things that happened in the studio, letters I have received, even of awards—I just think of friends.


Elaine Carrington

I think, first of all, of a man with a ringing voice, a warm, all-enveloping personality, who was my neighbor way back at the beginning of things, when I lived in a tall, five-story house on Brooklyn Heights. He lived across the way. He was one of the editors of the Brooklyn Eagle—his name, Hans Kaltenborn, and he and his beautiful wife, Olga, gave thrilling parties to the great and the near great and the future great in their house on Garden Place.

I was invited to many of the parties and Hans, who had just left the *Eagle* to try his wings in the broadcasting air, urged me to do likewise. Here was a great opportunity for a writer. The mere fact that I was writing fiction successfully for the smoothies—for Harper's, Saturday Evening Post, Good Housekeeping, Pictorial Review, did not faze him. "Get your stories on the air . . . That's going to be a big market . . . Get in on the ground floor."

How right he was! . . . I was pushed, however, not so much by Hans as by the panic of '29 and a young lawyer husband who, by 1932, was pretty discouraged about the law business, seeing nobody could afford lawyers, plus the fact that we had two nice chubby faces to feed—a girl and a boy—and plus the fact that we didn't want to sell the house we had put all our joint money in and move to any place in the world but Brooklyn Heights.

Storming the Gates

So, I tucked a one-act play under my arm one fine rainy day and ventured forth unheralded and unsung, to beard the National Broadcasting Co. in its den. I did not have a letter of introduction to anybody! I just had a script. And here comes my next friend, a gangling young woman named Katherine Seymour. She was behind a door marked "Continuity Department," which somebody told my faltering self meant story department. I tiptoed in. It was such a big place!

She was busy at a typewriter, annoyed at having to look up and see a stranger, with the familiar white script under her arm. Told me to leave it there and goodbye. Then in three days' time the magic phone call! "Please come in. We like the way you write. We want to talk to you about a series."

I remember my husband and I hooting at the thought of that. I intended to be a Great Author. Great Authors didn't write series. In fact, only the year before I had traveled to the Saturday Evening Post office in Philadelphia—all that way from New York—at Horace Lorimer's personal invitation, to discuss just that. I remember him in his solid gold office examining this sassy young author he had deigned to publish in his magazine, and offering her her big chance to be a Post writer, provided she would do a series, any series about anything she liked, only to hear her say, "I'm sorry, Mr. Lorimer, but I could never write a series about anything." Sometimes I think Mr. Lorimer, in his place in Heaven, must laugh long and loud if he thinks of that. I have written a series for exactly 20 years—five times a week, and no time out for vacations!

Well, anyhow, I told Katy Seymour the same thing, and she said, "What do you know best about?" I thought, and said, "I know best about bringing up a family. That's all I really know about." "Write about that." So, because Baby needed a pair of shoes, I did just that, and "Pepper Young's Family"—then called "Red Davis" was born.

Oh, it sounds easy, but it was hell on wheels for me. I did not know the first thing about preparing a script. I did not know how to get people on and off the air. That's where my friend Katy came in. She did everything possible to help me, and gradually I got the hang of it. I agreed to write three scripts a week, and then one fine day Procter & Gamble bought the story and I agreed to write five!

I had bad times, though. Many of them. Moments of discouragement and doubt and a great desire to fling the whole thing overboard, and the person who kept me from doing that was another friend—Bertha Brainard. Such a beautiful redhead, with her two small feet on the ground, the only woman executive of the NBC with endless duties to perform as program director but always with time to help a struggling young writer, and listen to her tales of woe.

An announcer was assigned to my brand-new show. He liked the show. He used to say he couldn't wait to get to the studio to see what was going to happen next day. We became friends. His name, this dark, eager young man with the golden voice, was Ben Grauer. I have watched his rise as number one, special feature caster, with pride. He is a good friend. One of the best. One of the people you must treasure knowing.

Friends. I wish had time to list them all, but I must tell you about the members of my cast who were with me on that first broadcast 20 years ago, and are still on the same show. There is Marion Barney—"Mother Young" and also "Mother Davis" on "When a Girl Marries" and also "Mother Cotter" on "Rosemary." Aside from the warmth and beauty of her acting, I just knew Marion was lucky for me, so I saw to it that she was on every show I had on the air, and all of them have been successes, which proves I am right, doesn't it? Then there is "Father Young"—dear Tom Chalmers, and his lovely wife Vilma, who have become such good friends of mine that I visited her last summer at her villa near Florence.

Betty Wragge was a small girl when she came on the show and now she is grown up and married to a lucky fellow named Walter Brooke. Mason Adams is "Pepper," of course. But he is also a friend I could not spare from my life. Talented, intellectual, sincere, full of fun and kindness. He and his wife, Sheila, are a large part of my life outside radio as well as inside.

Then there's little Jean Sothern who has been my little-brained "Edie" and Eunice Howard who is "Linda" and Greta Kvalden who is "Hattie," and Johnny Kane who is "Nick."

And there is the client, William Ramsey, whose method of overseeing a Procter and Gamble serial was to believe, first of all, in the writer's ability, and to let him or her alone to prove it.

There are so many you meet along the way. Betty Shaw, who runs the show for the agency, and Chucky Vincent who directs it. And the people from my other shows. Mary Jane Higby who has been "Joan Davis" since the day it began. Such a fine, straight-shooting girl, loving her work and giving it all she has to give and never satisfied unless she feels that is the best she is capable of giving.

"Rosemary" started with Betty Winkler, who has left it to go to Rome with her husband, George Keane, while he regains his health. What a person Betty is, and what an actress! It was hard to lose her, but Virginia Kaye, who is our present "Rosemary," has done a fine job and is al[illegible] dear friends.

I guess I could go on like this for ever. I could mention that [illegible] contact man [illegible] my shows and also a [illegible] believer in my [illegible]. I could write a long paragraph on Walter Craig, busy, nervous [illegible] of radio and TV for Benton & Bowles. I could also write about his lovely wife Margaret and what their friendship means to me.

This is [illegible] all I can think of when I think of radio, and my 20 years of it—is—friends.

More Characterization In Former Years

By JACK PEARL

Thinking back about the old days, it seems to me that a big difference between radio comedy today and radio comedy then is that a couple of decades ago the emphasis was on characterization. Comics didn't play themselves all the time, using one standing characterization. Instead, the great comics were masters at portraying dozens of personalities and dialects.

Jack Pearl

Being a dialectician, I used to run to Barney Bernard, David Warfield, Louis Mann, Sam Bernard, Harry Lauder, George Beban, and to great character artists such as Walker Whiteside, Wilton Lackaye, DeWolfe Hopper and others too numerous to mention. They had a wonderful ability to be something different each and every year.

That was also true in vaudeville. From vaudeville came such present day radio and tele stars as Ed Wynn, Eddie Cantor, Fred Allen, Jack Benny, Jimmy Durante, Burns & Allen, Bobby Clark, etc. These are people who know how to get inside a character.

Another element was the study of national characters—which comes out in dialects. I know that today many people object to the use of dialectic comedy as an insult to nationalities or races. My feeling is that an immigrant—whether he's called a refugee or a displaced person—while he is speaking in our language is thinking in his native tongue. What comes out, of course, may be funny. Granted, dialect may be used disparagingly. But it can also be an art, and it was an art in the hands of some of the great names of our profession. Naturally, it must be used understandingly. For instance, when Ray Middleton replaced Ezio Pinza in "South Pacific" he, like Pinza, did the role with a Gallic flavor in his speech. It added something to the characterization.

Place for Dialect, Too

I feel that dialect can be used legitimately, creatively, if it is used to portray character, not to ridicule. Another example: Walker Whiteside did the "Melting Pot" and he didn't offend anyone. He portrayed. He showed what the Ghetto was.

I think today radio comedy suffers by not having enough variations. Radio should do legit scenes in a legit way and its buffoons should be versatile clowns.

My first radio work was dialect. In 1931 Florenz Ziegfeld launched a show for Chrysler, using a star from one of his Broadway productions on each stanza. Ziegfeld used Will Rogers on the preem, and I thought that Cantor, Wynn or Fanny Brice would be his second selection. When he called me I felt like a million dollars, because I was the last comedian to play the original "Follies." I did that show, and afterwards I was asked to stay on for the remainder of the run, doing a lot of character and dialect parts.

In 1932 Lucky Strike was looking for something different to sponsor. Billy K. Wells, who is still working with me, submitted the Baron and Charlie, and in a short time "Vass you dere Sharlie?" became a national byword. We were one of the first radio shows to use costumes and a studio audience (along with Wynn and Cantor), because we were used to the theatre and wanted to time the laughs.

The series I've been doing this summer is essentially the same as the old show. The only difference is that we have added some variety elements, and some of the slang catchwords have been changed. Details may change, but the ingredients are the same. And that's pretty much true of all entertainment—songs are revived, sketches are reprised, gags are brought back. The only thing that is really new is the audience.

Little Did They Suspect . . . . .

By B. A. ROLFE

After 20 years as a pioneer producer of vaudeville acts and motion pictures, it was little wonder that in 1926 I hailed the advent of radio as a "showman's dream" come true.

The year 1926 was a momentous one for me, for I booked my traveling stage show orchestra into the "Palais D'Or," the then popular Chinese Restaurant in the heart of Times Square.

I recall with what eagerness I tuned in my old style "battery set" to the beautiful voice of Jessica Dragonette, the playing of Harry Reser's "Cliquot Club Eskimos" and the entertaining comedy of the "Happiness Boys."

I just had to get into radio. Finally I obtained an 11-station hookup over NBC for a daily noon-hour program and I hurried to relay the good news to the Chinese management, only to be told that "they could see no reason why they should give radio all that free publicity."

However, I won out. The NBC wire came in and by the end of three weeks the crowds started to jam the restaurant.

From then on it was plain sailing for, among the first half dozen radio commercials, I landed the Coward "Comfort Shoe" program, which we broadcast from the old Telephone Co. building at 195 Broadway. Shoe sales increased so rapidly that in six months time the sponsor was forced to open three new stores.

We had many things to learn about the unexpected quirks of the microphone. I did my own announcing on the Palais D'Or noon-day programs and whenever I interrupted the succession of dance tunes by interpolating a broken-tempoed concert number, I would step away from the microphone and say to my restaurant dancers: "Ladies and Gentlemen, the next number is not intended for dancing." But that microphone fooled me, for I soon received word that my announcement had become a stock phrase with radio fans as far west as Chicago.

Wisecracking Cop

Added proof came one cold winter night. I had chartered a bus to take my Palais D'Or orchestra over to New Jersey to play a midnight benefit show. We returned to town by way of the old Fort Lee ferry and just as we started down that steep Fort Lee hill, our bus went out of control and started to do tricks over the icy roadway.

When we reached the hairpin turn we were sliding backwards and after doing a couple of pirouettes we landed sideways at the bottom, where a policeman with out-stretched arms yelled, "Where do you think you're going?" I opened the door and said "Officer, we couldn't help it" . . . He took one look at my advertising banner on the side of the bus and said, "Rolfe, I've watched you all the way down that hill and you should know that this number is not intended for dancing."

Radio proved that it could sell a product locally, but it took NBC's organization of a country-wide network to tempt the big advertisers to enter the field. Unknowingly I became the "guinea pig" for that experiment, for, with the help of Merlin H. Aylesworth, then president of NBC, and that mastermind of advertising, George Washington Hill, president of the American Tobacco Co., we planned a radio program to consist of 100 people, the most expensive program up to that time.

It consisted of an orchestra of 65 players, with 20 arrangers and copyists. The vocal staff was headed by "The Men About Town" trio and Theo Alban, tenor, together with announcer Ed Thorgersen.

Scattered through the orchestra were such famous soloists as Tommy Dorsey, Jimmy Dorsey, Andy Senella, Ross Gorman, Phil Napoleon, George Napoleon and Sam Herman. They all combined to create "Rolfe and his Lucky Strike Dance Orchestra" which, on Sept. 17, 1928, became the first weekly commercial to be broadcast to the West Coast. The success of that "experiment" is radio history.

Miller-ACLU 'Blacklist' Study to Be Published By Doubleday Early '52

Investigation into the alleged "blacklist" in radio and television, conducted by Merle Miller under auspices of the American Civil Liberties Union, will be published in book form by Doubleday early next year. However, ACLU and Doubleday are trying to hurry release for December, if possible.

Miller's study, which took a year, was supposed to be issued this summer, but release of the lengthy document has been postponed. ACLU spokesmen said that the delay was due to the length and scope of the findings, which have had to be reviewed by ACLU committees.

Tome analyzes the methods of Counterattack, anti-Communist newsletter, and Red Channels, book which listed 150-odd persons as alleged "Communists and Communist sympathizers" in the broadcasting field and which has figured in instances of supposed "blacklisting." Miller also looked into reported efforts to keep anti-Communists off the air and the general loyalty-security problems in AM and TV.

The NBC O&O Picture

Radio

WNBC
New York
50,000 watts at 660 KC
Clear Channel
Established 1922
Gen. Mgr.—Ted Cott
Ass't Gen. Mgr.—Charles Philips
Program Mgr.—Harvey Gannon (on military leave)

WMAQ
Chicago
50,000 watts at 670 KC
Clear Channel
Established 1922
Gen. Mgr.—Harry Kopf, Vice-President
Program Mgr.—Homer Heck

WTAM
Cleveland
50,000 watts at 1100 KC
Clear Channel
Established 1923
Gen. Mgr.—John McCormick
Program Mgr.—Jacob Hines

WRC
Washington, D. C.
5,000 watts at 980 KC
Established 1923
Gen. Mgr.—William R. McAndrew
Program Mgr.—Kenneth French

KNBC
San Francisco
50,000 watts at 680 KC
Clear Channel
Established 1922
Gen. Mgr.—Lloyd Yoder
Ass't Gen. Mgr.—George Greaves
Program Mgr.—Paul Speegle

KOA
Denver
50,000 watts at 850 KC
Clear Channel
Established 1924
Gen. Mgr.—Charles C. Bevis, Jr.
Ass't Gen. Mgr.—Robert H. Owen
Program Mgr.—Earl Ferguson

Television

WNBT
New York
Channel 4
66-72 megacycles
Established 1944
Gen. Mgr.—Ted Cott
Ass't Gen. Mgr.—Charles Philips
Program Mgr.—Ivan Reiner

WNBQ
Chicago
Channel 5
76-82 megacycles
Established 1949
Gen. Mgr.—Harry Kopf, Vice-President
Dir. of TV Oper.—Jules Herbuveaux
Program Mgr.—George Heinemann

WNBK
Cleveland
Channel 4
66-72 megacycles
Established 1948
Gen. Mgr.—John McCormick
Program Mgr.—Philip Worcester

WNBW
Washington, D. C.
Channel 4
66-72 megacycles
Established 1947
Gen. Mgr.—William McAndrew
Program Mgr.—Ralph Burgin

KNBH
Hollywood
Channel 4
66-72 megacycles
Established 1949
Gen. Mgr.—Tom McFadden
Program Manager—Bud Cole

Highest-Rated NBC Shows

1932:
Amos 'n' Andy
Chase & Sanborn Program—Eddie Cantor
Fleischmann Hour—Rudy Vallee, guests
Blackstone Plantation—Crumit & Sanderson
Lucky Strike Dance Hour—Guest leaders

1933:
Chase & Sanborn Program—Eddie Cantor
Ed Wynn—The Texaco Fire Chief
Lucky Strike Hour—Guest leaders
Show Boat—Lanny Ross
Fleischmann Hour—Rudy Vallee

1934:
Chase & Sanborn Program—Eddie Cantor
Show Boat—Lanny Ross
Fleischmann Hour—Rudy Vallee, guests
Ed Wynn—The Texaco Fire Chief
Baker's Broadcast—Joe Penner

1935:
Jack Benny—Jello Program
Fleischmann Hour—Rudy Vallee, guests
Show Boat—Lanny Ross
Baker's Broadcast—Joe Penner
Town Hall Tonight—Fred Allen

1936:
Major Bowes' Amateur Hour
Jack Benny—Jello Program
Fleischmann Hour—Rudy Vallee
Town Hall Tonight—Fred Allen
Show Boat—Lanny Ross

1937:
Jack Benny—Jello Program
Town Hall Tonight—Fred Allen
Kraft Music Hall—Bing Crosby
Fleischmann Hour—Rudy Vallee

1938:
Chase & Sanborn Program—Bergen & McCarthy
Jack Benny—Jello Program
Burns and Allen
Town Hall Tonight—Fred Allen
Kraft Music Hall—Bing Crosby

1939:
Chase & Sanborn Program—Bergen & McCarthy
Jack Benny—Jello Program
Kraft Music Hall—Bing Crosby
Fibber McGee & Molly
Good News of 1939—Frank Morgan, Fanny Brice, Hanley Stafford and guest screen stars

1940:
Jack Benny—Jello Program
Chase & Sanborn Program—Bergen & McCarthy
Fibber McGee & Molly
Bob Hope—Pepsodent Show
One Man's Family

1941:
Jack Benny—Jello Program
Fibber McGee & Molly
Chase & Sanborn Program—Bergen & McCarthy
Bob Hope
The Aldrich Family—Ezra Stone

1942:
Fibber McGee & Molly
Bob Hope
Charlie McCarthy
The Aldrich Family—Ezra Stone
Jack Benny

1943:
Bob Hope
Red Skelton
Fibber McGee & Molly
Charlie McCarthy
Jack Benny

1944:
Bob Hope
Fibber McGee & Molly
Red Skelton
Charlie McCarthy
Jack Benny

1945:
Bob Hope
Fibber McGee & Molly
Joan Davis with Jack Haley
Kraft Music Hall—Bing Crosby
Charlie McCarthy

1946:
Bob Hope
Fibber McGee & Molly
Charlie McCarthy
Red Skelton Program
Jack Benny

1947:
Bob Hope
Fibber McGee & Molly
Jack Benny
Fred Allen Show
Charlie McCarthy

1948:
Fibber McGee & Molly
Jack Benny
Fred Allen
Bob Hope
Amos 'n' Andy

1949:
Fibber McGee & Molly
Bob Hope
Duffy's Tavern—Ed Gardner
Mr. District Attorney—Jay Jostyn
Great Gildersleeve

1950:
Fibber McGee & Molly
Judy Canova
Mr. District Attorney—Jay Jostyn
Bob Hope
Great Gildersleeve

1951:
You Bet Your Life—Groucho Marx
Fibber McGee & Molly
People Are Funny — Art Linkletter
Big Story
Father Knows Best — Robert Young

Golden Threads

Continued from page 25

ing pins and even cereal boxes. A great industry began to sprout with tremendous rapidity from coast-to-coast and border-to-border.

Now to pick up some threads of memory, let us go back a bit to Thanksgiving Eve in 1915. It was on that evening while listening to press bulletins being wirelessed to ships at sea from WCC, South Wellfleet, Cape Cod, that suddenly I heard a violin playing "Nearer My God to Thee." I was listening at Niagara Falls, N. Y. There was no identification of where the music originated and it still remains a mystery. I have often wondered whether it came from deForest's pioneer radiophone station at High Bridge, N. Y., or from experimental work being conducted by General Electric at Schenectady, N. Y.

It was not until 1919 that I heard music come through the air again. While at the U. S. Navy radio station NBD, Otter Cliffs, Bar Harbor, Me., the several operators in a receiving shack were seen standing at attention wearing earphones—odd behavior for Navy wireless men on duty. Inquiry revealed that they were hearing a band playing "The Star Spangled Banner"—and the band was at New Brunswick, N. J.!

It was not long after that when a subchaser equipped with a radiotelephone transmitter set out from Otter Cliffs, and as it passed around Mt. Desert Island and out of sight, its operator placed a phonograph alongside the microphone and played a popular record of that day, "I May Be Gone for a Long, Long Time."

Indeed, those were "programs" that stirred the imagination, and it became apparent as the weeks went by that radiotelephone was destined to have a great future. For instance, on July 4, 1919, President Woodrow Wilson, returning from the Paris Peace Conference on board the USS George Washington, delivered an address to the crew. He stood on the deck, and the wireless men wondered whether they dared place a microphone in front of him. Adm. Cary T. Grayson advised against it on the theory that it would disconcert Mr. Wilson. And so the microphone was concealed behind the American flag hung behind the President. Operators at the U. S. Naval radio station at Otter Cliffs, Me., were advised to be ready to pick up the "broadcast." They lashed an earphone to an ordinary telephone transmitter that was connected by direct wire to the White House where Government officials were standing by to hear the President. Unfortunately, the "broadcast" did not come through clearly; very few words were distinct—probably because the insensitive microphone of that day, hidden behind the flag, was too far back of the President to pick up his words spoken on the wind-swept deck. Nevertheless, it was the first attempt to broadcast the voice of a President of the United States.

And these "coos" of the baby broadcasting were inklings of voices to come. Seldom did a day pass from 1920 to 1924 that broadcasting did not make the front page. Hundreds of broadcasting stations went on the air. Leaders of the nation began to broadcast; religious services were radiated; music was found on many wavelengths as jazz bands, concert singers, opera and theatrical stars took to the air. In fact, the wireless amateurs began to realize that a new radio service was encroaching on their wavelength domain. There could be no doubt about it after the Dempsey-Carpentier fight was broadcast on July 2, 1921, from Boyle's 30 Acres in Jersey City, N. J. Now, too, sports were on the air, and have been ever since. Since that time, the prize ring has been surrounded by a coast-to-coast audience. It was NBC that formed the first nationwide network in 1926, with the purpose of providing the "best programs available for broadcasting in the United States," that pointed the way, and because of the success achieved, now celebrates its Silver Jubilee.

Wireless had a 25-year cycle of development; broadcasting had a 25-year cycle of development—and both are established services to the public. Now television is evolving on a new cycle which will have a greater impact on the life and habits of the nation and its people than any of the electronic performances of days gone by.

When 8-G Was in Flower

Continued from page 25

what we had, which was hardly anything but brains, ingenuity, guts, a remoteness from vice-presidents and a certain freedom of action and we put on a few years of fairly good radio.

"Then NBC carved a little piece of Radio City out of the heart of The Avenue of the Americas, painted it a peculiarly appropriate shade of green and transplanted it at the corner of Sunset and Vine. I'll never forget when the transplanting started. Someone took me down into the bottom of it to show me the echo chamber that was being built-in. We found a vice-president who'd been missing for years. I understand this echo-chamber is now the tape-recording and TV department of NBC. I must go down and look at it sometime to see if I can find any old echoes that might be useful."

"That'll be all for today," the doctor said, folding his copy of Dr. Video and turning off Mickey Katz singing "The Cry of the Wild Goose." "I'll expect you again tomorrow at this same time. Now I have to see Faye Emerson in Space Patrol. She makes space very interesting."

Age: 25

Profession: Salesman

References: Attached

I represent the top corporations in the United States.

For them, I sell over a hundred products and services . . . to more people than any other salesman in the world . . . and at a cost so low I am the top success in my field.

I follow their prospects everywhere, and I can sell to them anytime. In their cars. With their hands deep in dish water. While making up their grocery lists, or on their way to market.

I can do the same for you. When your selling problem changes, I can change my sales talk to your prospects that very same day.

I am extremely flexible. I can sell one of your products in one part of the country and another product in another part of the country.

I reach more homes than any other salesman—and I can sell for you in those homes as no other salesman can.

Who am I? I am the **NBC Radio Network**

please turn page

Twenty-five years ago my selling career began.

One of my employers, the Cities Service Company, marketed fine oil products using Edwin Franko Goldman's Band. A year later the Firestone Tire and Rubber Company employed me to sell tires and tubes.

Both of these distinguished companies have been among my employers ever since. Many other leading corporations have joined Cities Service and Firestone in using my voice to sell their products and services.

Present Employers:

ALBERS MILLING COMPANY
Albers Flapjack Mix & Peacock Mix
Albers Quick Oats
Friskies Dog Food

ALLIS-CHALMERS MFG. CO.
Farm Equipment

AMERICAN CIGARETTE & CIGAR CO., INC.
Pall Mall Cigarettes

AMERICAN DAIRY ASSOCIATION
Dairy Products

THE AMERICAN TOBACCO CO.
Lucky Strike Cigarettes

ARMOUR & COMPANY
Dial Soap
Chiffon Flakes
Perk
Dial Shampoo

ASSOCIATION OF AMERICAN RAILROADS
Institutional

THE BELL TELEPHONE SYSTEM
Institutional

BELMONT RADIO CORPORATION
Raytheon Television Sets

BROWN SHOE COMPANY
Buster Brown Shoes

CAMPBELL SOUP COMPANY
Campbell Soups
Pork & Beans
Franco-American Spaghetti & Macaroni
V-8 Vegetable Juices

CITIES SERVICE COMPANY
Oldest continuously sponsored show in radio

COLGATE-PALMOLIVE-PEET CO.
DE SOTO-PLYMOUTH DEALERS
Automobiles

E. I. DU PONT DE NEMOURS & CO., INC.
Institutional

FAULTLESS STARCH COMPANY
Starch

FIRESTONE TIRE & RUBBER COMPANY
(2nd oldest continuous NBC advertiser)
Tires
Tubes

FISHER FLOURING MILLS COMPANY
Fisher Products

GENERAL FOODS CORPORATION
Maxwell House Coffee
Gaines Dog Food

GENERAL MILLS, INC.
Red Band Flour
Bisquick
Crustquick
Wheaties
Sperry Pancake & Waffle Flour
Wheathearts
Sperry Drifted-Snow Home Perfected Flour

GULF OIL CORPORATION
Gasoline
Oil
Lubricants
Tires
Insecticides

GEORGE A. HORMEL CO.
Hormel Meat Products

HUDSON COAL COMPANY
Coal

KRAFT FOODS COMPANY
Parkay
Velveeta
Kraft Deluxe Sliced Cheese
Mustard
Pabsett
Cheese-In-Slices
Kraft Dinner

LEVER BROTHERS COMPANY
Lifebuoy
Rinso

LEWIS-HOWE COMPANY
Tums
NR Tablets

LIGGETT & MYERS TOBACCO CO., INC.
Chesterfield Cigarettes
Fatima Cigarettes

MANHATTAN SOAP COMPANY, INC.
Sweetheart Soap
Blu-White Flakes

MILES LABORATORIES, INC.
Alka-Seltzer
One-A-Day Vitamins
Bactine
Nervine

PHILIP MORRIS & CO., LTD.
Philip Morris Cigarettes

MUTUAL BENEFIT HEALTH AND ACCIDENT ASSOCIATION OF OMAHA
Insurance

PET MILK SALES CORPORATION
Pet Evaporated Milk
Pet Milk
Sego Milk

THE PROCTER & GAMBLE COMPANY
Lava
Spic & Span
Joy
Prell
Tide
Ivory Snow
Crisco
Cheer
Duz
Camay Soap
Ivory Soap
Dreft
Lilt
Oxydol

THE PURE OIL COMPANY
Pure Oil Petroleum Products

RADIO CORPORATION OF AMERICA
Radio & Television Sets
Radios
Television Sets
Phonographs
Records

REYNOLDS METALS COMPANY
Aluminum
Aluminum Products

R. J. REYNOLDS TOBACCO COMPANY
Prince Albert Tobacco

RICHFIELD OIL CORPORATION
Gasoline
Motor Oil
Automotive Products & Accessories

SKELLY OIL COMPANY
Petroleum Products

STANDARD OIL COMPANY OF CALIFORNIA
Petroleum Products
Institutional

STERLING DRUG INC.
Phillips' Tooth Paste
Bayer Aspirin
Haley's M-O
Phillips' Creams
Energine Cleaning Fluid
Dr. Lyon's Tooth Paste
Energine Shoe White
Cal Aspirin
Astring-O-Sol
Ironized Yeast
Mulsified Coconut Oil Shampoo
ZBT Baby Powder
Dr. Lyon's Tooth Powder
Phillips' Milk of Magnesia
Double Danderine
Campho-Phenique

SUN OIL COMPANY
Oil
Fuel Oil
Sunoco Gas

SWIFT AND COMPANY
Jewel Shortening & Salad Oil

TIDE WATER ASSO. OIL COMPANY
Petroleum Products

UNITED STATES STEEL COMPANY
Institutional

UNITED STATES TOBACCO COMPANY
Tobacco
Tobacco Products

WESSON OIL & SNOWDRIFT SALES COMPANY
Wesson Oil
Snowdrift

WHITEHALL PHARMACAL COMPANY,
Division of:
American Home Products Corporation
Anacin
Freezone
Heet
Kolynos
Black Flag
Melcalose
Autobrite
Aerowax
Bisodol Mints & Powder
Antrol Spray

Remarks:

When top corporations like these demonstrate such confidence in a salesman, you can be pretty sure that salesman delivers.

I reach more homes than any other advertising medium.

And when I reach the people in those homes, they don't just glance at me. They listen to me. I am not cold type. I am a salesman—with all the warmth, the power, and the conviction of the human voice.

Conclusions:

People sell better than paper...

please turn page

...especially on the NBC Radio Network!

These top radio buys are just a few examples

In 25 years you can learn a lot about selling.

And as you see, I've sold about every kind of product there is.

I've sold successfully, and at low cost, for others. I can do it for you. And, as I start my second quarter century of selling, I'm superbly equipped to do it.

You couldn't be in better company than to join my list of employers—and you couldn't find better shows to join them with than the outstanding new shows described here.

THE BIG SHOW—Radio's greatest all-time hit—90 minutes of star-studded comedy, music and drama, with the glamorous, unpredictable Tallulah as Mistress of Ceremonies, and the greatest names in show business as her guests. This fall The Big Show takes on an international flavor, flies to Europe to broadcast from London and Paris. 7-7:30 segment available either as a half-hour (talent cost $8820 gross per week) or in 15 minute sections ($4410 gross per week).

BARRIE CRANE—A new half-hour of thrilling detective drama, starring America's favorite detective personality, two-fisted, fast-talking, wise-cracking William Gargan, in an adventure series loaded with suspense, action and humor. $3750 gross per week.

BOB AND RAY—Hilarious, deadpan satires on such things as soap opera, commercials and our contemporary way of life, by "the brightest pair of young comics to hit the webs in some time" (Variety). Critic John Crosby says "they are very funny people." Available as a daytime strip 5:45-6:00 PM, Monday through Friday, at $2824 gross per week or in a half-hour evening version at $2565 gross per week.

YOU CAN'T TAKE IT WITH YOU—Mirth-provoking, wonderful family entertainment, based on Kaufman and Hart's rollicking Pulitzer Prize comedy about the Vanderhoffs—the merriest, do-as-you-please family in the world! Star of the show is three-time Academy Award winner Walter Brennan. $5800 gross per program.

A service of Radio Corporation of America

NBC Radio Network

it's the Silver Jubilee on NBC

The Things They Ask You to Do

By SID CAESAR

Playing to audiences in their own living-rooms is a form of theatrical intimacy often cited as one of TV's unique advantages over other entertainment media.

Sid Caesar

There is no denying that a lot can be said in favor of the swift rapport that television affords performers and their audiences. But it seems to me that home viewers—or at least enough of them to constitute a putsch—are beginning to impose a sort of camaraderie that knows no bounds. As far as they are concerned, you are their chum, brother, and you'd better not forget it—or else. Hell hath no fury like a living-room fan who's denied some fantastic little favor, as you always learn in the following week's mail.

I don't think any of us facing the network cameras aren't truly grateful for the mail sent in by people who want to pat us on the back, or tell us what they don't like about our programs. Such mail has been one of the most valuable guideposts of my brief career. In fact, if it ever stopped coming in—bang, suddenly not a letter'—I'd take to the woods like a scared rabbit.

It's the *other* group of pen pals that makes the daily mail—and, just as often, the telephone—something to pick up gingerly. The things they ask you to do!

I know that all regular TV performers have similar experiences, but it might be of at least moderate interest to cite a few examples for benefit of those who have yet to face the music.

The begging letters, of course, can be taken more or less for granted. The requests range from money to household furniture, furs, jewelry, suits, neckties, etc. I only object when the writer cautions me: "I don't want anything old or worn. Please send something new."

Then there are the requests for special greetings, songs or gestures to be interpolated at some part of the show.

"And you don't know what it would mean to Joey if you would just sing one verse of 'Happy Birthday' directly to him while all of his little friends are here at the party," a pleasant young matron—whose name is legion—wrote from Houston, Texas.

Lil Things Like That!

As a rule, it would be possible to wave to Sammy, sing to Mary Lou, or speak admonishingly to Rudolph about his school marks, for at least half an hour on each week's show. (Maybe I should speak to Max Liebman about this—think of the work it would save.)

We'll pass lightly over the lovelorn. Their tender proposals nearly always require the inclusion of a cryptic line in one of the specialty numbers. Nothing too brazen or revelatory. "Joan, believe me, I do understand, and I do too" would usually fill the bill very satisfactorily. The columns could pick it up from there.

Insurance men are not exempt from frequently casual invitations—but that might also be true outside television, I'm told. Many of them seem to favor the rehearsal studio for passing on "a few interesting facts" that will "change the whole picture" of my future. Some of the others, not given to mincing words, give me an appointed hour to appear at their homes or offices. Only one, I'm happy to say, ever requested my signaled acceptance via television. Probably new at the game.

The most drastic of all viewer requests came during one of the final performances of "Your Show of Shows" last season. Fortunately, I knew nothing about it until the performance was over, or I might have blown a few lines during the rest of the evening.

An emergency phone call for me was transferred through the NBC switchboard to the stage doorman's phone. One of the backstage staff took the call.

A man's voice at the other end gave his name and said he was watching the show from a Brooklyn hotel room. "I've reached the end of my rope," he told our astonished staffer. "I haven't got a friend in the world who cares anything about me. I'm washed up, and I'm going to jump out of the window unless Sid asks me not to. If he cares enough to ask me, I won't jump."

The employee requested the caller's phone number, explaining nervously that it might take some time to relay the message. Something about the voice at the Brooklyn end (if it did come from there) sounded grimly on the level.

"You don't have to call me back," the man said. "I'll just keep waiting and watching the show. If there's no word from Sid before it's over, I'm jumping."

Unknown to me, three or four employees began making calls to all the major hotels in Brooklyn, trying to find one with the name of the would-be suicide on the register. Brooklyn police also were alerted. No one of the given name was ever located. And there was nothing in the papers the next morning. I'm glad I didn't know anything about it because, friends, while I often think some fans will be the death of us, it's too big a switch for us to be the death of *them*.

Artists' Relations

By MANIE SACKS

(Vice-President Radio Corporation of America)

One day at Lindy's I overheard the following dialog:

"What's artists' relations?"

"I guess they're kinfolk of a portrait painter."

I thought it was pretty funny. Yet I wondered as to what definition I would give if I were asked the question. I am not sure that I would have a one-sentence answer to such a query.

Most people assume it's a combination of legalistic, managerial, public relations and human relations counseling to both my talent contacts and my employer. And it's all of that—and more.

Artists relations really begin after the signing of a contract with a star, even though there's loads of work sometimes involved to getting the Hancock on the dotted line. Later there's the undefined task of "keeping the artist happy." And believe me, the formula defies description. Rather, different procedures must be applied to different stars. There's the double task of getting the right program for the right star; or the right star for the right program. And in recording, that old debit repertoire raises it's head and we must keep a star content with what he records, and how the records are merchandised and promoted.

Temperament is always a factor in negotiations and contact work. And I'll admit there's temperament on our side as well as the stars. But we can always understand each other's problems and have the knack of settling them to mutual advantage; it often takes sparring but it winds up all velvet even though there may be just a pulled thread or two in the fabric.

The play's the thing in radio and recording just as it is on the stage. But the artist's job for us doesn't end with the performance. His personal affairs, his public appearances, his publicity, and other factors spell out in pluses and minuses to us. We don't own his life, but we are vitally concerned with how it affects the dollars we have tied up in his mike, video and recording performances.

What's artists' relations?" Pardon me, this is where we came in.

Early NBC Shows

(1926 through 1931)

Eveready Hour, Max Jacobs, July 26, 1923-Dec. 30, 1930.

Atwater Kent Radio Hour (Josef Pasternack), June 22, 1925-Oct., 1931.

Cliquot Club Eskimos (Harry Reser), Dec. 3, 1925-April 12, 1936.

Cities Service Co (Romario Bourdon), Feb. 18, 1927—to date.

A & P Gypsies (Harry Horlick), March 3, 1924-Sept. 7, 1936.

Roxy and His Gang (S. L. Rothafel, Roxy), Nov. 19, 1923-Feb., 1933.

Collier's Radio Hour (John B. Kennedy), Feb. 6, 1927-April 17, 1932.

Major Bowes' Capitol Family, July 26, 1925-Sept., 1936.

Philco Hour, Harold Sanford, Oct. 12, 1930-April 5, 1931.

Ipana Troubadours, Sam Lanin, Jan. 8, 1925-April 17, 1935.

Maxwell House Concerts (Nathaniel Shilkret), Jan. 5, 1927-Sept. 19, 1929, Jan. 1, 1931-Dec. 22, 1932.

YOUNGEST OF OLDTIMERS

By BILL MUNDAY

(Veteran NBC Announcer)

I've been called a lot of things in my comparatively short lifetime, but the moniker of which I am most proud is "the youngest of the oldtimers," which tags me as a member of that group of stalwarts who pioneered in sportscasting.

Life was rugged in those days, at the tail end of the Roaring 20's. Nowadays when my job as between-halves commentator (I'm still in radio) takes me into the mammoth University of Georgia Stadium at Athens I cannot help but marvel at the creature comforts and improved broadcasting facilities that surround today's sports spieler.

There's a team manager at his elbow at all times ready to run and fetch anything he might request or need. The lad has seen to it that both teams have provided bright and alert spotters to help keep track of the players. A statistician is on hand to post him on first downs, yards gained, punting averages and all the myriad little details that help a sportscaster do his job right. He works in a heated booth, when necessary, and there's hot coffee and sandwiches for a man's belly.

And to top it all, there's that little old invisible mike, smaller than a boutonniere, to gab into and make yourself heard around the world.

In the old days we used those massive, monstrous mikes that you could talk into, but had to peer around to see what was happening on the field. Whenever you decided to give the radio audience a bit of color in the way of the roar of the crowd or some of the music, you had to swing those bulky instruments plumb around so they faced the playing field.

We had no parabolic mikes to make our jobs easier.

On one occasion when I had an assignment to broadcast a Big Ten game in the Midwest for NBC I was placed in a booth that would accommodate only me and a lone spotter. My engineer was forced to stand outside in sub-zero cold and nearly froze to death. That was a typical experience encountered in those early days.

Under Mac's Wing

When I joined NBC as a sports vocaler in 1929, I was just a kid, a country boy, in fact, with a law degree from the University of Georgia and an unhung shingle, who had been bitten by the radio announcing bug through early chores as a cub on WSB, the South's oldest radio station. I was taken under the wing of the late Graham McNamee, a gentleman I came to love for the helping hand he extended me.

The procedure ran something like this:

Phil Carlin, at that time NBC's Eastern program manager, would obtain permission to broadcast a football game. The home team would mail him one ticket for the announcer appointed. From that point on the "victim" was on his own. He'd breeze into town and immediately inaugurate a search (often fruitless) for the home team's publicity manager.

His best bet to locate that elusive individual would be to ascertain where the gentlemen of the press were hanging out. Chances are if he found said publicity manager he would receive what amounted to a polite brushoff, because it was feared airing of the games would keep the paying folks away. The newspaper guys were the fair-haired then.

After surmounting these and other difficulties the announcer would have to rustle up a pair of passes for spotters, which, more often than not, he'd have to dig for himself. On one occasion I had to use a Negro Pullman porter as my spotter. The reason this fellow knew the players was because the team he identified always traveled on the train he was portering.

In another instance, the only spotter I could procure to help me wouldn't cooperate. You see, his boys were losing. And, to make matters worse and to my utter dismay, I found the chap had been wooing the wine when it was crimson. What a valiant fight I waged guarding my mike against his spasmodic blubbering!

I still get a thrill out of broadcasting. I guess it's in my blood. One of the nicest compliments ever paid me was voiced by the late O.B. Keeler, a colleague on The Atlanta Journal, who said I had a "vocal" eye. I cherish that one. I still have the Georgia Drawl which radio listeners seem to like. (The Georgia Drawl is what Jack Foster, then radio editor of the New York Telegram nicknamed me in 1929.) Some day, soon I hope to take a crack at that new medium I've been hearing so much about lately, namely, television.

Cantor Vs. Crosby

By EDDIE CANTOR

Enroute To California.

On the "Chief," going to Los Angeles, I read a column by Crosby (John, not Bing), with a very provocative title, "TV's Timid Taboos Leading It Down Road To Disaster." I believe John Crosby is a very wise and very competent radio and television editor, but he's not always right. As a matter of fact, what he doesn't like, he feels is wrong. Someone ought to tell John there's a great big America between Crosby in New York and the Brown Derby in Hollywood. All the Crosbys in America wouldn't fill the balcony at the Roxy Theatre for one performance and couldn't crowd even the smallest bar showing television.

Eddie Cantor

Crosby claims that television has to have a gimmick. It has to resemble in the closest possible degree "This Is Show Business." It has to have Eddie Cantor. It needs Martin Kane, Private Eye, or an approximation of him. It must hew to the "Suspense" formula.

First of all, what is wrong with having a gimmick? Macy's, one of the great department stores of the world, has one. It sells for less. Even the National Foundation For Infantile Paralysis has a gimmick—a slogan—"The March of Dimes." And what if shows resembled "This Is Show Business?" What's wrong with that?

I disagree with Mr. Crosby when he says that the freeze in ideas is even more paralyzing than the FCC freeze on the building of new stations. "Songs For Sale" is new—all the Godfrey things are new—nothing's the matter with "Studio One"—Ziegfeld never had a better revue than that put on weekly by Max Liebman with Sid Caesar and Imogene Coca. "What's My Line?" is entertaining—it's literate—it's what the people want. Kukla, Fran and Ollie is as new as tomorrow's newspaper, and Jessel's next girl. Both NBC and CBS have tried out several new ideas during the summer. The successful ones have found, and will always find, a permanent berth in TV.

'John's Other Knife'

Here is another quote from Mr. Crosby's piece: "There are other, more subtle signs to which the TV broadcaster ought to listen if he knows what's good for him. Is there anyone who has not heard his neighbors say 'I never tune the darn thing on any more except for sports'? Anyone in the crowd who hasn't met the man who boasts: 'We're the only ones in the block who don't own a set and we have no intention of getting one ever. From what I've seen on other folks' sets . . .'?" If Mr. Crosby will look into the statistics of sales, he must say to himself, "What are people doing, buying sets? Haven't they read my column?"

Mr. "C" quotes Darryl Zanuck who boasts that "television is no menace either to films or radio that television is losing its impact due to low-quality programs. The motion picture business is doing splendidly in spite of the pessimistic assertions a year ago that television was murdering it." Nobody with any sense of showmanship or business acumen, would ever make the statement that television was going to kill all pictures. Nothing can hurt a good picture. But a bad picture is no competition for even bad television programs, because when the TV program is over, you're home. You haven't paid a buck and a half for a ticket—you've had a chance to take your shoes off and relax with cheese on pumpernickel or rye, and a bottle of beer. Is the picture business good right now? Of course it is. The answer is Martin and Lewis in "That's My Boy"—"David and Bathsheba"—"Showboat"—"A Place In the Sun." These are pictures to which the public flock. They're good pictures. Enter a theatre showing a stinker, where are the people? Home watching TV.

On Sunday, Sept. 9, I started my second season on "Colgate Comedy Hour." Our rating was 28.4. This, Mr. Crosby, represents a lot of people. They may have gone to a late movie, but from eight to nine they were watching television.

Another little bunk of something or other which Mr. Crosby writes, goes like this: "If you see a well known entertainer walking down the street talking to himself, chances are he's just had a bout with the agency boys. The box of Mixo was cut off the screen three seconds too early and heads were rolling all over Madison Ave." First of all, I'm glad it happened on Madison Ave., the home of CBS. That leaves out the big TV network, NBC. Now, about the commercial they cut off three seconds too early, put yourself in the place of the agency, John. The agency represents the sponsor. The sponsor may not be too smart. He's just smart enough to have enough money to hire the actor who is really smart. If the actor had timed the show properly and not milked the studio audience for an extra bow, maybe the commercial would have had the time allotted to it.

Even the timidity in its taboos is not leading television down the road to disaster, as Mr. Crosby thinks. Television is not all right, but it is more alright than all wrong. It is young. It is growing bigger and stronger every day. It has given us a chance to hear the fine music of Fred Waring, and to see his outstanding showmanship. It has allowed us to peek into the home life of "The Goldbergs." It has brought us the warmth and lovableness of that great clown, Jimmy Durante. It has shown us history in the making, through the signing of the Peace Treaty In San Francisco. It will give America a box seat at the World's Series. It has, and will continue to show up the phoniness of certain politicians through programs like "Meet the Press" and others. Television has brought the family closer together.

Road to disaster? Dear John Crosby, consult the maps of the people and you will see the road to happiness.

Sarnoff's Radio Salute

Brig. Gen. David Sarnoff, RCA board chairman, goes to Princeton, N. J., tomorrow (Thurs.) to unveil a plaque commemorating 43 years of radio.

Plaque is set up on the grounds of the RCA Laboratories in Princeton, where most of that organization's research work is conducted.

An Early Star of Radio Recalls Some Memorable Highlights

By JESSICA DRAGONETTE

(After a southern concert tour last December and January, I returned to New York to write my autobiography. This assignment, given me by Kenneth Rawson, editor-in-chief of the David McKay Co., has been of immeasurable service—it set me remembering.

(Busy with a continuing career, I had forgotten much of the fascinating radio story I have lived through. The broadcasting archives and my own early scrapbooks have yielded a great deal of interest. Now the book is finished. "Faith Is a Song" (Odyssey of an American Artist) will be off the presses Oct. 19, in time to celebrate a Silver Jubilee with the National Broadcasting Co.)

"They're holding auditions at WEAF, at 195 Broadway. If you think you'd like to go and try your luck, tell Annette Bushman, the program director, that I sent you."

Miss Dragonette

"Thank you, I would," I said to Estelle Liebling, to whom I had come from my New Jersey convent school for singing lessons. Rushing out of her studio, I ran all the way to the subway.

Mrs. Bushman, a slim, blonde, blue-eyed Scottish woman and very chic, was waiting for me.

"Come into the studio," she said, after talking to me for a few minutes. "I'll call Harold Sanford, director of the Musical Comedy Hour. We need a prima donna for the program, which is sponsored by Colonel Green, and sent out over his Massachusetts station Saturday nights, then repeated Sunday nights for New York listeners."

Harold Sanford led the way into the studio where an accompanist was already seated at the grand piano.

"Stand about here," he said, placing me about a foot away from the microphone. "Now just sing naturally." Then looking over my music, he pulled out "Indian Love Call." "This will be fine, we're featuring light opera music. If we ask you to do a second number, what will you do?"

"How's 'Estrellita,' a Mexican folk song?"

"Fine—fine," he said quickly and disappeared after Mrs. Bushman into the control room back of me.

It was Sanford who broke the silence following the audition.

"Yes," he was saying impatiently, as if he were glad to have the matter settled, "we'll put you on Oct. 26. Report for rehearsal at 3 p.m. on the 25th."

"You understand, don't you," Mrs. Bushman interposed, "this constitutes an engagement. You wouldn't think of leaving, would you, without giving us two weeks' notice?"

Think of leaving? Nothing in the world could have taken me away, but I looked at her composedly and murmured, "Oh, no indeed."

Only a Verbal Pact

This summed up my contract with NBC which for some time remained entirely verbal.

"Now come with me," said Harold Sanford, leading me down the corridor, past the studios to the small neat music library. He lifted some sheet music from a high shelf.

"Here," he went on, nervously handing me the music. "I want you to learn this 'Babes in the Wood' duet, you'll sing it with the baritone, Theodore Webb, as well as the other songs you auditioned. If everything goes well, we'll use you regularly." And that was that.

No red tape existed in those days when NBC occupied three studios in the Telephone building. There was no triple line of defense—sponsor, account executive, station-servicemen—all bent on deterring the radio aspirant. A program director could engage one on the spot.

Excitedly I hurried back and reported to Miss Liebling that I had been accepted. Then, as the after-glow of the thrill subsided, I was caught up again in my practical problems. I wanted to work now harder than ever, but I had no money for lessons or clothes, only a pitiful subsistence for food and shelter.

Several days later I was crossing Seventh Avenue in a blinding rain storm. When I reached the middle of the street, a blast of drenching wind swept up behind me, turning my umbrella inside out. I stopped and grabbed for the rim, holding my music case against me. When I started walking again, I found a sheet of newspaper plastered around the back of my galoshes. I tried to kick it off, but a new blast of wind glued it to my feet. Fearful lest the traffic light might change and find me unguarded, I hobbled across the Avenue, irritated every step of the way by the annoying newspaper. Finally on the sidewalk, I stooped down to forcibly disentangle myself. As I did, I saw a picture of a girl smiling at me.

"Why, that looks like me," I said half aloud. I examined the caption that read "Jessica Dragonette will be singing her first broadcast over station WEAF in four days." I could not believe my own eyes. I must have been a funny spectacle on the corner of Seventh Avenue and 55th Street, puzzling over that rain-soaked piece of newsprint.

A young man walking by said, "Hi, sister. Did you lose something?"

"No," I replied automatically, "I've just found something."

"Whaddya find?"

"Myself," I answered, transfigured. It struck me suddenly that an invisible hand, perhaps my guardian angel's, had reached out to remind me that I had a rendezvous with destiny.

"Well, I'll be darned," he commented with disbelief, "she doesn't even hear me." As the young man continued his way up Seventh Avenue, my mind was already turned to the broadcast.

With a joyous prayer I sped up 55th Street to Miss Liebling—I couldn't wait to tell her about my picture in the paper, to remind her that next week I would be appearing on the air.

When I passed through the reception room at 195 Broadway to the studio for my first broadcast I noticed a man whom someone called Graham McNamee. He was talking animatedly to an executive, and I caught the words, "Babe Ruth's spindley ankles." I had never seen Babe Ruth hit a ball out of the park nor had I heard McNamee describe a ball game over the air, but his warm laugh was heartening and gave me assurance as I walked to the microphone.

Suddenly I realized I would be singing to a forbidding instrument, cold and lifeless, instead of to a warmly expectant audience. The dry, uninspiring atmosphere of the studio was depressing. I wanted to run away—.

Directly before me, Harold Sanford with poised baton, his eyes rivetted o the control room, awaited the cue to begin. As he led the orchestra in my introduction, I abandoned myself to the song. Then I experienced something I had never known before. I felt myself being pulled in all directions, simultaneously this way and that. Ignorant then, I have come to know this was my first experience in 'special thinking'."

Now it was over, and there was not a shred of human response. Beyond the microphone, had anyone really been listening? Would I ever know how my voice came over the air? I wondered. I felt completely let down. The next day I repeated the same broadcast as a sustaining program for the New York listening area, and by Monday when I reported to the studio, I was greeted with an armload of letters.

"This is your fan mail," they explained to me, laughing at my stunned expression.

"You mean — people did hear me?" I said.

"Hear you?" they inflected. "Of course they heard—they loved you—read for yourself!"

I put down the letters and began examining them.

Was I worrying about people hearing me? It was surprising what they heard in my voice. These letters told me what I looked like, my character, my breeding, my tastes, and my daily life. Ears have eyes, too; those letters proved that they saw me; that the voice is the most powerful medium we have, depicting the personality far better than the visible appearance.

Radio's Eyes

Radio had given the world a second pair of eyes—eyes of the spirit. I warmed to the thought pervading my mind—suddenly out of this intricate device rose a spiritual force, flooding the world with romance and beauty. It was impossible, I went on, to calculate the extent of this new influence, as it gradually reaches out to the hinterland. Music pouring so freely into our homes might give us another singing century like the 13th. The vision began to grow, gaining momentum; this most intimate and spontaneous communication would, with the flick of a knob, make me a visitor in every home.

"I am young," I told myself "and radio is young—we will develop together."

To many around me radio was only a passing fad. Remembering my dereliction of the stage, they chided me for staying away from my "proper place," for the questionable rut of this medium of sound and fury, whose future was uncertain.

"You should not hide yourself back of a microphone," they said scoffingly. "What good can you possibly do there?"

"I don't know yet," I said absorbed. "But something quite different, I'm sure. I'm in on a dream—a challenging enterprise, sailing an uncharted sea."

The lack of established tradition appealed to me. I would create and help mold the new medium of expression, instead of following the accustomed practice of the theatre. I could see a long way winding—not yet clear but worth exploring—the pioneers go first to meet and solve the mysteries.

I was not aware until years afterward that when I did my first broadcasts, in late 1926, radio was already in its second stage of development. But the newly formed National Broadcasting Co. was only a month old. It all happened one day when Owen D. Young, chairman of the board of General Electric Co. and Radio Corp. of America, called Merlin H. Aylesworth to a meeting and announced that RCA just bought WEAF from the American Telephone and Telegraph Co. for $1,000,000,000, adding it to WJZ, the RCA outlet in New York.

"We intend to build a radio broadcasting network with RCA, the parent company, Deac," said Mr. Young, calling Mr. Aylesworth by his nickname. "We would like you to take charge."

"Why me?" asked Aylesworth. "I don't know a thing about broadcasting."

"Because," rejoined Young, "as managing director of the National Electric Light Association, you have visited every community of 10,000 or more in the United States. You know people, and as a network, we want to give them what they want. Otherwise, the novelty of broadcasting will soon wear off."

NBC Tie With NBC

It was in the cyclonic atmosphere of this exciting venture to capture the imagination of the American public and to promote network broadcasting that I began my first radio appearance. Aylesworth cleverly capitalized on the name of the recently formed organization whose initials were identified with those of the National Biscuit Company.

"I may be able to sell them some programs. Then they'll be able to say they are broadcasting over NBC and we will get double value."

The newly aligned network, having a total of 19 affiliated stations throughout the country, with RCA the parent company and NBC the operating subsidiary, caught up many loose ends and made for more effective control of executive and technical problems.

A formal premiere celebration went on the air November 15th, 1926, with five added stations; more than 10,000,000 listened-in to the all star entertainment, while in the ballroom of the old Waldorf Hotel at 34th street and Fifth avenue, an audience of social, political and industrial significance assembled.

I had a program that evening and though not invited to the dinner I had permission to look on. As I hurried into the balcony, Graham McNamee was at the microphone, poised for the signal inaugurating the network ceremonies. Mary Garden, picked up from Chicago, had already sung, but McNamee referred glowingly to "the divine Mary Garden," and to Titta Ruffo, who likewise had been there and left, as "the greatest baritone of his time"; the famous Will Rogers, facing a microphone in the dressing room of an Independence, Kan., theatre, impressed the audience with his realistic impersonation of Calvin Coolidge, but even more remarkable was the feat of bringing his voice from such a distant place. McNamee introduced Joe Weber and Lew Fields as "these comedians of other days, who are still going strong."

First Sponsor—Coca-Cola

Personally I ushered in a series unique in its way—"Brought to you by the courtesy of Coca-Cola," I played the first original singing-acting serial written for the kilocycles.

Whereas programs on the air at this time handled operettas, and do to this day, by having two people play the same role, (an actor to read the lines, a singer to continue with the lyrical portion) Coca-Cola wanted one performer who could do both smoothly and appealingly. Their hour was to be a continued serial concerning the adventures of two fellows and a girl named Vivian (the Coca Cola girl). At a high point of suspense each week the audience would sustain baited interest until the next installment.

The General Motors "Family Party," in 1927 was the equivalent of 1951's "Big Show," emceed by Tallulah Bankhead. Willie Collier, "end man" for General Motors on that occasion, was a famous comedian, a versatile actor, who began as a call boy at the old Augustin Daly theatre.

Nora Bayes was the star of the first broadcast produced at Carnegie Hall Chambers. The advertisers captured public interest by calling attention to the presence of "Willie Collier Himself" (not "in person"); "Miss Nora Bayes Herself." It was all-around a feast of entertainment, with Joe Green's Marimba Band, Nat Schildkret's Orchestra, B. A. Rolfe's Orchestra, Pat Conway's Band, and a number of other specialties. Lewis James, the tenor of the Revelers, was featured, and Deems Taylor, who had written the score for "Beggar on Horseback," helped with the programming. Original music was written especially for this broadcast and Alois Havrilla was the announcer.

'For Boys and Girls Under 35'

By PHIL CARLIN

This is going to read like "Yes, We Have No Bananas." Did you know that 28 years ago radio, like you, was a youngster? That there were several piano-roll manipulators but no disk jockeys? Singing song pluggers, concert singers, pianists, composers Cadman and Bartlett supplied the life blood of the new industry. "At Dawning" and "Tit Willow" led the "Hit Parade" for two years. No five-minute news summaries—not even news! A daily sports show took its place. There were no pop tunes, but lots of opera, concert and ballads. No jukeboxes! No Social Security, no Withholding Tax, no Income Tax, no income for performers—they worked "for free." There were no comedians, save the announcers. And were they funny? An organ recital Sunday nights was the "Big Show" of 1923. Classical music!

Agencies and advertisers leered at radio as a sales medium. In fact, everyone leered at it except the set owners. Henry Burr was the Lanza of the crystal set. There were no producers, writers, press men, critics, no nothing except announcers, hostess-pianists, a few office gals, a bookkeeper and manager. The "Monkey's Paw" was the oft repeated "Wrong Number, Please" of those dreamy days. There were no 10%ers, no choreographers, no medium or long shots except at Saratoga, and Harriet Van Horne and John Crosby were just "gleams," more or less. Bill Shakespeare was the Carleton Morse of those earlier years. Shakespeare really got all the breaks then.

The Press wouldn't meet anyone remotely connected with radio. Bob Hope was a nice boy—and there were neither windows nor air-conditioning in the studios. This made it tough when the Minstrel Shows signed off.

About $20,000 was deemed sufficient to program big names for one whole year, and the public was solicited to contribute.

Now progress began—COMMERCIALS! The announcers ad libbed and dreamed up the sales copy. No commercials permitted on Sunday, however. The first network embraced New York, Washington and Boston—pretty good cities, all of them. As the network grew, the stations and cities were rattled off at the close of each show, up to 30 cities, or until the announcer ran out of gas. The more cities, the better the product, seemed to be the theory. But there were no Nielsens, no research, no rating headaches. The announcers received "Keys to the Cities," and sometimes money. Everybody was happy-go-lucky . . . and knew all the better "speakeasies." No studio audience, no audience participations, no giveaways, no soap operas, no FCC, no other network with a better deal. It sounds "peachy" doesn't it? (All the troubles and headaches have been omitted!)

It's really better for you boys and girls, today. You have more trade magazines to read, more research, more people to contact, more competition, more meetings (conferences). You will be better old men and women because of these latter day complications—sooner than you think. It's all really quite stimulating!

Ty Tyson, Gridcasting For 28 Years, Recalls How It Was Done in '24

Detroit, Sept. 25.

Ty Tyson, veteran sportscaster over WWJ, will begin his 28th consecutive year of football broadcasts of University of Michigan games when the Wolverines meet Michigan State in the first game of the 1951 season Sept. 29. Sponsors are the 27 Dodge dealers of Greater Detroit.

"Back in 1924 when I handled the first football broadcast from Ann Arbor, I was lucky to have one spotter to help keep the Michigan and Wisconsin players straight," Tyson recalls. "But then, we had no shelter. It was a wide-open broadcast on a wide-open, windy day, with a wide-open mike. Through that season, and later ones, we used to sit huddled, through drenching rains and blanketing snow storms.

"Back in the early days, too, there were only 16 or 18 players to remember. Now it's an era for specialists, and traveling teams have around 40 men with them and the home team has around 50.

Tyson continued: "I remember the first out-of-town game WWJ brought to Detroit radio fans. It was from Ohio State in 1926, and line charges for that one broadcast were around $2,200. That would almost take care of a season's schedule now.

"In those early days, too, the colleges suffered considerable fear and trepidation for their gate receipts. Fielding H. Yost, famed coach of the Wolverines, was very unhappy about the first broadcast. But, by Wednesday after the game, ticket sales had gone way up and Yost phoned WWJ to say it would be all right to carry more games.

"I remember he said: 'It seems as though some of those rich alumni heard the broadcast and it sort of stirred up their old school spirit'!"

10

1941-1951 It's really Radio's party—but no one should mind if Television pipes up too. You know how ten-year-olds are.

Commercial television was born ten years ago in an NBC studio. The faith of the advertisers was obviqus—NBC had four sponsors the first day.

television's first ten

In the dramatic war-and-peace decade that followed, the faith of the public in Television was also vindicated. Competition for that public's favor has steadily raised the level of TV entertainment.

But NBC had never intended its growing TV network to be merely an instrument for public recreation. Fine comedy and variety, great drama, top sports—of course. But in news, in public affairs, in cultural development and public service, NBC Television also intended to lead the way. The record speaks for itself . . .

1941 NBC's W2XBS (later WNBT) goes on the air as the world's first commercial TV station, transmitting from the Empire State Building.

1948 Maestro Arturo Toscanini conducts NBC Symphony Orchestra in first major musical telecast—an all-Wagner program.

1942 First mass education by television initiated by NBC-RCA in training thousands of air-raid wardens for the New York area.

1948 Historic screening by NBC cameramen of battle maneuvers on aircraft carrier U.S.S. *Leyte* 80 miles at sea.

1944 Roosevelt-Dewey election returns covered by NBC Television. Today many predict that future elections will be *decided* by television.

1950 NBC launches a succession of revolutionary programming concepts — Saturday Night Revue, Four Star Revue, Comedy Hour, The Kate Smith Show. They worked.

1945 With only candlelight for illumination, NBC demonstrates RCA-developed "Image Orthicon" tube—solving major problem in illumination of TV programs and outdoor pick-ups.

1950 NBC-RCA begin first regular schedule of compatible, all-electronic color television broadcasts experimentally in Washington, D. C.

1946 The dramatic opening sessions of the UN Security Council at Hunter College, New York, are televised by NBC.

1951 Viewers share the full excitement of world diplomacy at the Japanese Peace Conference. As usual, NBC Television was there.

1947 NBC Television cameras enter halls of Congress for first time to show opening ceremonies of 80th Congress.

1951 NBC books three of the sports world's greatest attractions—the World Series for the next four years, the Rose Bowl games for three, and NCAA Saturday football.

ten years of tv leadership

and on **NBC TELEVISION** *– the greatest array of stars in the history of show business . . .*

10

Yes, the greatest...

ABBOTT & COSTELLO
LOLA ALBRIGHT
FRED ALLEN
MEL ALLEN
HOWARD BARLOW
JACK BARRY
ROBERT BARRY
GERTRUDE BERG
MILTON BERLE
VICTOR BORGE
BILL "HOPALONG" BOYD
JULES BUFFANO
CACTUS JIM
SID CAESAR
EDDIE CANTOR
JACK CARSON
JACK CARTER
BETTE CHAPEL
IMOGENE COCA
DOROTHY COLLINS
TED COLLINS
BUD COLLYER
BOB CONSIDINE
JOHN CONTE
FRANK DANE
DIZZY DEAN
HOWDY DOODY
OLIVER DRAGON
JACK DREES
JIMMY DURANTE
BERNADINE FLYNN
FRANK GALLOP
WILLIAM GARGAN
DAVE GARROWAY
MARJORIE GATESON
HENRY GIRARD
JACKIE GLEASON
BILL GOODWIN
TED GRANIK
WALTER GREAZA
JACK HASKELL
BILL HAYES
GABBY HAYES
DON HERBERT
ED HERLIHY
HONEY BROTHERS
BOB HOPE
TED HUSING
EDDIE JACKSON
DENNIS JAMES
JUDY JOHNSON
JUNE JOHNSON
SPIKE JONES
ROOTIE KAZOOTIE
JACKIE KELK
JOE KELLY
NICK KENNY
WAYNE KING
KUKLA, FRAN & OLLIE
SNOOKY LANSON
JERRY LESTER
BUNNY LEWBELL
RUTH LYONS
BERT LYTELL
MAGGI McNELLIS
TED MACK
DR. ROY K. MARSHALL
MARTIN & LEWIS
FREDDY MARTIN
TONY MARTIN
GROUCHO MARX
SOMERSET MAUGHAM
MARTY MAY
JAMES MELTON
ROBERT MONTGOMERY
LLOYD NOLAN
DONALD O'CONNOR
OLSEN & JOHNSON
J. C. OLSEN
BERT PARKS
R. MARLIN PERKINS
SUSAN PETERS
MARGUERITE PIAZZA
EZIO PINZA
JIMMY POWERS
ROBERTA QUINLAN
MARTHA RAYE
ROY ROGERS
JACK ROTH
MARTHA ROUNTREE
CONNIE RUSSELL
TODD RUSSELL
RAYMOND SCOTT
DAN SEYMOUR
DINAH SHORE
RED SKELTON
SKY KING
BOB SLOANE
BOB SMITH
KATE SMITH
LAWRENCE SPIVAK
KAY STARR
JOHN STEELMAN
BILL STERN
SID STONE
JOHN CAMERON SWAYZE
DANNY THOMAS
BURR TILLSTROM
ROBERT TROUT
MARGARET TRUMAN
DOROTHY WARENSKJOLD
EILEEN WILSON
PAUL WINCHELL — JERRY MAHONEY
ED WYNN

big stars... biggest audiences

NBC television

America's No. 1 TV Network

A Service of Radio Corporation of America

IS NBC TELEVISION SOLD OUT? *It's true our nighttime and daytime availabilities are all but gone. But you can still get NBC's formidable talent parade on your side via a few current opportunities like The Goldbergs; Ruth Lyons' 50 Club; Howdy Doody; NBC Opera; Gabby Hayes; Nature of Things; Mr. Wizard; Battle Report—Washington and other highpowered properties.*

You'd better hurry though! Contact NBC Television Sales, 30 Rockefeller Plaza, New York 20, N. Y.—Circle 7-8300.

A Man To Watch

Hollywood.

No argonaut of the early, roistering west ever had a rougher time it than NBC's scrapping little youngster out here along the last frontier, everything being measured from Radio City. Not until Jan. 16 of next year will the net's oh and ah come into a birthday, it's fourth. The scars are still there and the heart just as stout and if the other six stationmen were asked, "whom do you fear most in the years ahead?" the invariable answer would be KNBH. Couple of years ago they'd have said, "who dey?"

Trial and travail have been their cross the bear since that January day in '49 when Hal Bock put L. A.'s third station on the air from Mt Wilson. In that first year, and there's Bock's word for it, the budget was changed 21 times. If that didn't try the true mettle of the man there were other factors equally discomfiting.

"That was the time," recalls Bock, "when every small advertiser in town hopped on the phrase, 'we want to get our feet wet in television.' Very few of them had any business in it but it appealed to their ego and opening week we had 28 local spot buyers but no national advertisers. Sponsors were screened as carefully then as now and we threw out more business than we took. As the station's deficit grew the budget shrinked apace.

Most of the problems were still around when Thomas Bernard McFadden crossed the continent from N. Y. to change flagships—from N. Y.'s WNBT to Cal's KNBH but one far more disturbing and unlooked for was to plague him until he did something about it. The word travels fast in this town once an eligible of McFadden's pulchritudinous proportions hoves into town to take the top post in the medium everyone wants to get into. To know McFadden is to know that he couldn't be rude or abrupt to anyone even if he tried. That also got around and in no time at all less 10 he was besieged day and night by an unending line of dolls who would have caught an over-the-shoulder second take from an Earl Carroll. All this takes time but he refused none an interview lest a promising piece of talent be lost to the station. The motive of the callers was romantically ulterior.

Not All Beer and Skittles

They phazed him not but he was beginning to wonder when he'd have time to give more personal attention to the station's operation. He found himself working into the wee sma' morning hours seven days a week and started to take inventory of where the time went. When he found out he hopped a train east and brought back a bride, the little lady who worked at his side at NBC in N'Yawk. That settled one problem but a dozen more cropped up. Now he was ready to pitch in; the dolls were becoming less persistent and by now he had a program man who could screen the hopefuls.

It wasn't all beer and skittles and mistakes had to be made. No small timer in anything he undertakes, Tom went for a big one and it cost the network $100,000. The station needed window dressing to offset the advantages by the others, who were spending willy-nilly in a mad race to overwhelm the competitors. He got permission from his N. Y. bosses to gamble with the football pros and bought the season's games. Everything seemed to go wrong with the L. A. Rams and to make it worse a big Sunday game was practically washed out. For McFadden, Mother Nature even staged a rain in October, something she rarely does—in California. This year he's playing it safer and will have the only complete football schedule of any station in the country. He bought the Loyola Lions games and immediately sold them and a profit is assured.

In his short tenure as NBC's station tele topper, McFadden has measured his way without fuss or fanfare. Let the others scream "scoop" and crow over some pid-

(Continued on page 106)

NBC's O & O Concept of Community Service an 'Oscar & Orchid' Parlay

By JAMES M. GAINES

(V. P. in charge of NBC Owned & Operated Stations)

Several years ago, when NBC adapted its organizational structure to cope with the challenges of television and the need for strengthening radio programming and sales operations, one of the most significant moves made by the company was the setting up of an Owned and Operated Stations Division to administer its station properties. This step placed the importance of building sound station operations on an equal footing at the top management level with establishing and running nation-wide radio and television networks.

NBC's O & O division was created in 1949 and includes the company's six radio and five television stations plus the National Spot Sales Department. From the outset implicit in the autonomy of the division has been the autonomy of each manager of each station and of the director of Spot Sales. Each of them is charged with full operating responsibilities with the policy responsibility centered in the Division's headquarters in New York. This gives each station manager a full and unhampered opportunity to mold the station property to meet the needs of its community and gives him and his staff a chance to sink their personal roots and those of the station deep into the community, to such a degree that they become an important influence for good in the community as well as in the commercial life of the area.

Role in Public Service

Strong station operations, whether in AM or TV, are the result of strong, vigorous programming in the public interest. Heavy emphasis is placed by each of NBC's O & O stations on its programming, particularly on the public service aspects. This self-imposed local programming policy developed by each station recognizes that not only must the station program to please all groups, ages, and educational levels and interests in its area but it also has the moral obligation to investigate, explain and foster an understanding of the local, national and international issues which affect its listeners and viewers in today's world of rapidly-changing conditions. On the local level that means the station operator has to be aware of his civic obligations and the basic problems confronting his community: juvenile delinquency, lack of adequate youth programs or recreational facilities, racial and religious differences, crime prevention, and the host of other problems any large city faces as a result of its size and the heterogeneity of its citizens.

Although NBC's O & O stations are operated independently by their respective managers, as members of one team they have the advantages of being able to exchange programming and operating experiences and to draw from the common pool new ideas and adaptations of successful experiments to strengthen their own stations' efforts. This interchange of ideas between stations need not stop at the brain level. It can and does extend to talent use. Mrs. Roosevelt's daytime radio program, for instance, which was started in New York on WNBC, was later picked up and aired regularly by WMAQ in Chicago and WTAM in Cleveland.

Promotion concepts, too, reflect the community status of the O & O stations. We believe in thorough exploitation of our local talent, getting them in personal contact as often and as extensively as possible with their listeners and viewers—at conventions, public gatherings, store openings, special civic events, charity benefits, amusement parks, fairs, and the numerous other public and large private affairs that offer such excellent opportunities for talent appearances and buildup. Trade deals with the local newspapers and magazines are another effective means used by our O & O stations through which the publications and our radio and TV outlets are able to utilize the cooperating media to their mutual advantage. In local merchandising efforts, each station can benefit by the pioneering efforts of the others.

'Chain-Lightning' Strikes Twice

A good example is the "Operation Chain-Lightning" grocery-store merchandising programs set up by WNBC in New York in cooperation with seven key chains whose 1,400-odd stores do approximately 40% of New York's total food business. In return for station on-the-air promotion for their stores, the chains give one-week in-store point-of-sale display promotions to grocery-store products designated by the station, and also provide an opportunity for station talent showcase and publicity at new supermarket openings. WNBC's original and unique grocery-store merchandising plan is now being adapted by WMAQ in Chicago which will be announcing its own version of "Chain-Lightning" shortly. The plan is also being considered by several of the other O & O stations.

In TV specifically, the strength of the O & O stations as a group is particularly evident. The problems of pioneering in television—in programming, in operations, in sales—were very difficult. There were no blueprints to follow. Every decision was—and still is in many cases—precedent-making. Stations not only had the task of developing and promoting programming, but first had to join with other stations in the promotion and popularization of TV as a medium of home entertainment and education. New York's big "Salute to TV" Week last year, which was largely sparked by the manager of the NBC station, was a good example of the type of industry and community-type thinking and cooperation which typifies NBC's O & O station operation. The difficulties of expansion and the need for operating under high standards with never enough studio and equipment facilities and insufficient numbers of trained and qualified production and technical personnel have not deterred any of our TV stations from attacking their local programming and sales problems with vigor and considerable ingenuity. WMAQ, for instance, has made a distinct contribution in the development of the so-called Chicago school of television. When Gen. MacArthur addressed Congress, KNBH wasn't content to wait to bring its audience films of the event the next day. The staff uprooted a kinescope recording unit and flew it to Omaha—then the westerly end of the coaxial cable. A kinescope of the proceedings was recorded there. The films were rushed to Hollywood by famed speed flier Paul Mantz in his "souped-up" P-51 in time to bring Los Angeles film coverage of the event on the same day, hours ahead of any other TV station. It's this type of leadership action and operating resourcefulness which NBC's O & O Division encourages and expects of its station managers. Unless their prime objective is to serve their local communities with the best in radio and TV fare, first whenever possible, they will neither build nor maintain an important local identity which is a prerequisite to successful station operation.

Within the last few weeks NBC's O & O TV stations have increased their effectiveness by substantial power boosts, thus extending their service to many thousands of additional homes in outlying areas adjacent to their facilities.

Proof of the strength of the O & O stations in their markets is the size of the sales increases all five have shown so far this year—ranging from 100% to 300% ahead of last year. Although the O & O radio stations are located in major markets where TV has had its greatest impact, the vitality of radio operations is evident. Summer saw a healthy upsurge in local and spot billings. Tests of radio vs. newspaper advertising effectiveness made by the Advertising Research Bureau, Inc. (Seattle, Wash.) for WRC in Washington, D. C., WTAM in Cleveland, and KNBC in San Francisco and in other cities across the country in cooperation with leading department and other types of retail stores gave conclusive proof of radio's power and provided powerful selling ammunition to the stations in their local sales efforts. WRC in particular was able to add substantial local billings on the strength of the results demonstrated by these tests in the Capital. KOA, which has no television competition, is running at an alltime record sales level.

Local Talent Development

The O & O stations have also been highly successful in developing top local talent in both radio and TV who have had an important part in building strong, loyal local audiences. To name but a few—Bob Smith and Howdy Doody, Tex and Jinx, Dave Garroway, Norman Ross, Clint Youle, Wayne Howell, Ed Wallace, Clifton Utley, Gene Archer, Bill Herson, Nancy Osgood, Earl Godwin, Ken Banghart, Bill Stulla, Chef Milani, Stu Wilson, Paul Pierce, Gene Norman, Tom Haley, Richard Harkness, Leif Eid, Morgan Beatty, Willis Conover, Judy Deane, Jimmy Lyons, et al.

Day-in and day-out results for its advertisers is the best way a station can prove the fullness of its market coverage, the size and loyalty of its audience, and the sales ability of its talent and programs. NBC's O & O stations have repeatedly demonstrated their superior sales power in their markets to their hundreds of local and spot advertisers. And more evidence of their leadership and dominant local identity in their respective communities are the votes of confidence and approbation bestowed on them as expressed by the long list of awards they receive each year from local, regional, and national organizations.

WNBC in New York, for instance, was the winner in 1947, 1948, and again in 1951 of the VARIETY Showmanagement Award for Outstanding Station Operation. WNBC and its sister TV station WNBT, have also been cited for their many public service efforts by the National Conference of Christians and Jews, Bureau of Intercultural Relations, and many others. In the last two years WMAQ has won four firsts in the Ohio State University Institute for Education by Radio Awards; has received three firsts (news, public service, and juvenile programs) plus several honorable mentions and a special award from the Chicago Federated Advertising Club, and plus citations from Freedoms Foundation, School Broadcast Conference, City of Chicago's Commission in Human Relations, and others for its public service programming. WNBQ won four firsts for outstanding TV shows in the Chicago Federated Advertising Club awards in 1949 and "Clifton Utley and the News" won the Club's top honor for best news program again in 1950. WRC and WNBW have received recognition from the National Safety Council, Alfred T. Sloan Foundation, and the U. S. Treasury among others. Morgan Beatty won the Headliners Award in 1947 and the Dupont Award in 1949 for outstanding news coverage. KNBH since 1949 has garnered Academy of Television Arts and Sciences awards for top sports, film and variety shows and for technical achievement, has been cited several times for outstanding shows by Southern California PTA, and received TV-Radio Life Magazine's award in 1951 for outstanding contribution to TV for its local Willock-Arquette show.

WTAM and WNBK have been honored by the City of Cleveland, the Ohio Safety Council, and the Ohio Forestry Association, and WTAM's Jim Chapman received the 1950 National Association of Radio Farm Directors award for outstanding service in farm broadcasting. KNBC, too, has a long list of citations and awards attesting to the excellence of its programming and its outstanding public service efforts. Among others, the station received the 1948 Peabody Award for outstanding public service and the 1949 VARIETY Showmanagement Award for promoting international understanding.

NBC's O & O Stations Division isn't resting on its laurels however. Each station manager is working to maintain his station's leadership in its area. In the face of rising costs, increased competition in both AM and TV, ever-changing programming concepts, and the uncertainty of national and world affairs, NBC's O & O stations—radio and television alike—are dedicated to serving the communities—the people—the institutions and the commercial life of those who dwell and work in the shadows of their transmitters.

Inside San Francisco

By DEAN JENNINGS

(Radio TV Editor, San Francisco Call-Bulletin)

San Francisco.

There are no windows in the KNBC building which, alas, makes it impossible for the pretty dolls there to be seen from other buildings . . . Few people can walk on clouds, but you get the same feeling in the station studios. They're built on springs to eliminate outside noises, and you can almost bounce on the floors . . . There are a million feet of wire in the building, but any journalism teacher knows that's not news unless you're in the wire business . . . There are 101 mikes on hand, but the San Francisco police department's got even more, starting with Chief Mike Gaffey . . . The engineers tell ya they've got 3,000 jacks, but there's nobody named Jill . . . KNBC is on the air with 50,000 watts 19 hours a day, but they've never found an individual listener, natch, who could stay awake that long . . . KNBC gets 100,000 fan letters a year but no one has ever sent in a fan. The building is air-conditioned and they don't need one.

Over The Transom

Wonder who snagged that old silver dollar one of the office girls found the day they dug up the ground for the new KNBC building site? It hasn't been seen since . . . Memo to aggressive salesmen: Don't tangle with Lloyd Yoder, the station manager. The guy was an All-American at Carnegie Tech and could still put your sacroiliac out of joint . . . All those pretty girls lined up outside the studios are not candidates for a chorus line. They're hanging around for a palpitating look at Joe Gillespie, KNBC's handsome afternoon newscaster, who also announces the dance music from Hotel St. Francis. Did you know the first dance music broadcast from a hotel remote originated from the St. Francis over KNBC? KNBC is now putting in its own coffee urn so they won't lose sight of the office cuties when it's mid-morning go-out-for-coffee time . . . Betcha didn't know that the funniest and most popular master of ceremonies in San Francisco is not a radio star at all, but a character who toils as head of the program department. Fella named Paul Speegle.

Some years ago a top actor brought a pretty young girl to Sam Dickson at the studio and said: "Here's an actress. Never been on radio, but she's got talent." The doll flopped on her first show, but she's doing nicely now. Her name is Vera Vague . . . A San Francisco high school girl won a part in an NBC drama one day, but soon quit and said she didn't think much of radio. She moved to Hollywood and later became the star of "Dear Ruth" on Broadway. Virginia Gilmore, thats who . . . Wish I could have heard a wacky radio show called "The Two Mad Doctors" when it started here one

(Continued on page 106)

The Q in NBC

By IRV KUPCINET
(Chicago Sun-Times Columnist)

Chicago.

If the inquiring reporter of a quarter century ago were to ask the average American what the three letters, NBC, represented, the answer invariably would be "National Biscuit Co." Today, in all deference to the baking business, almost every American and a goodly portion of the world knows NBC means National Broadcasting Co. This reporter, offhand, can think of only two other sets of initials more easily identified—USA and, from personal experiences, IOU.

Irv Kupcinet

Twenty-five years is only a split second on Father Time's Bulova; for a human, it's barely time enough to establish a beachhead on the art of living; but for NBC it was ample time to become a colossus on the American scene. More than a colossus of commerce, it became a way of life.

A considerable portion of NBC's success centered in Chicago, where its wholly-owned and operated 50,000-watter, WMAQ, was one of the first giants of radio. Many a Chicagoan and resident of the neighboring states in what we generously call "Chicagoland" have gone steady with WMAQ for the past 25 years. It's been a long and enjoyable courtship, one that should continue for many, many years to come, even though WMAQ's little brother, WNBQ, no longer will accept two bits to leave the parlor and run down to the movies. This is a new type little brother. He brings the movies to the parlor.

While this is NBC's 25th anniversary, its Chicago output actually is four years older. WMAQ (briefly known as WGU) first hit the airlanes in 1922. On April 12 of that year, Don Weller poked a hesitant finger at the switch button to turn on the juice and send voices on their mysterious way through the ether. A year later it became WMAQ and three years later it joined the then brand new NBC network.

To recount all the thrills, landmarks and names that have since been identified with WMAQ would fill Dr. Eliot's five-foot shelf. But to give you some idea of what "Q" has contributed to NBC in particular and radio in general, we'll cite some of the more important events:

Great Names Beat a Path to Radio

It was there that Ed Wynn and Fred Waring and his Pennsylvanians made their first radio appearances. The year was '22 and before it had run its course, such personalities as Carl Sandburg, Rosa Raisa, George Arliss, Oscar Shaw, Ben Hecht (without Charlie MacArthur), Lorado Taft, Julius Rosenwald, Otis Skinner and Ruth Chatterton had stepped to its microphones for their maiden performances on the new medium. So what if WGU was only a 500-watt station with a tiny studio in The Fair, a Loop department store? So what if their voices were heard only in the confines of the immediate vicinity and then by only a handful of hardy crystal set pioneers? They had explored and surveyed and beaten a path to a whole new vista.

The following year brought larger quarters in the LaSalle Hotel, then the tallest building in the Loop (plus the best antenna site) and the new call letters of WMAQ. It also brought such names as Morris Gest, Thurston the Magician, Channing Pollock, John T. McCutcheon, Dr. Charles (Clinic) Mayo, Mary Garden, Carrie Jacobs Bond and organist Jesse Crawford to the mike for the first time. Vincent Lopez introduced his "Nola" and George M. Cohan foresook his beloved stage long enough to see what cooks with this new-fangled adjunct to show business.

The next year, 1925—ah, what memories to conjure up. WMAQ grabbed the Chicago exclusive to the radio rights of Cal Coolidge's inauguration, and on the next day participated in the first genuine network broadcast known to man.

Birth of Amos 'n' Andy

In March of '27, WMAQ gambled on a new show—and threw a "seven." It was with considerable trepidation that the station launched the program, which featured two men doing Negro dialect, something novel and daring for radio of that era. That was the birth of "Amos 'n' Andy."

That was the year that WMAQ also got clear sailing in the 670 kc channel. WGN, with which it shared the channel, found the pace too killing. That was also the year in which a young and unknown bandleader made a futile effort to land on the station. His music failed to impress one of the station executives (a vice-president, no doubt) and it wasn't until a year later that Wayne King finally made the grade.

It was in '27 that "Q" scored a newsbeat with the first overseas conversation ever heard on radio. It was kingly stuff, too, inasmuch as it involved King George V of Great Britain and two princes of the press, John (Inside) Gunther and Hal O'Flaherty, both of the Chicago Daily News. Gunther at that time was covering England for his paper and made an appointment to discuss a vital subject of the day, His Majesty's health, with O'Flaherty via overseas telephone. WMAQ's Judith Waller at the same time made arrangement to pipe their conversation into the studio and then out to its listeners.

Niles Trammell, later to become NBC president and then board chairman, arrived in Chicago in '29 to breathe life into the infant network. He took stock upon arrival and found he had fewer than a dozen employes and two (Lord bless 'em) sponsors.

A young cornfed couple named Marion and Jim Jordan came out of the hinterlands of Peoria in '31 to keep WMAQ audiences in stitches with their program called "Smackout." Just in case you are a Johnny-come-lately in these radio reminiscences, Marion and Jim are now better known as Fibber McGee and his Molly.

Birthplace of Soap Opera

Of all its many contributions to radio, Chicago probably is best remembered as the home of the Soap Opera, almost all of which have now deserted the old homestead for greener pastures east and west. But it was here that the nation first heard "Affairs of Anthony," "Against the Storm," "Arnold Grimm's Daughter," "Bachelor's Children," "Dan Harding's Wife," "Dear John," "Guiding Light," "Lonely Women," "Road of Life," "Story of Mary Marlin," "Today's Children."

Yes, and such other radio delights as "Beat the Band," "Carnation Contented Hour," "The Alec Templeton Show," "First Nighter," "Grand Hotel," "Kaltenmeyer's Kindergarten," "Lady Esther Serenade," "Lights Out," "Ma Perkins," "National Jester," "Avalon Time" with Red Skelton, "Plantation Party," "The Quiz Kids" and "The Barons."

And the kid brother, WNBQ? He's been growing at a sensational pace, but it'll be years before he realizes the crowning glories that have been WMAQ's.

Few Chicagoans know this, but on Aug. 27, 1930, NBC conducted an experimental TV show in Chicago over WMAQ. The program featured Hal Totten, the aforementioned sports announcer, and a young comedian then playing the Palace Theatre, Ken Murray. Eighteen years later to the day, Aug. 27, 1948, NBC announced it had the studio space, transmitter and engineering facilities to bring WNBQ into this world. The kid brother, thanks to Kukla, Fran and Ollie, Dave Garroway, Wayne King, Studs Terkel and weatherman Clint York, has been out of this world ever since.

And so, on this 25th anniversary, it is only fitting and proper that we borrow the letters NBC to wish the network Nothing But Continuation.

D. C. Still Looks For a Place in Production Sun

By HARRY MacARTHUR
(TV Radio Editor, Wash. Star)

Washington.

Television isn't proving any more satisfactory to the Washington production boys than radio did all those years. They still feel themselves looked on as the stepchildren of the networks.

Since this is, as is recognized even in Hollywood, a vital news center, the local outlets are allowed to stage news and some forum shows for the networks. But that's about all.

This tendency to low-rate the local production crews has had some ironic effects. The outlanders don't come down here and flout protocol any more and are, in fact, generally ready to listen to those who know how life is lived in Washington. They will not acknowledge authority in any other field, however.

Still fresh in the mind is the telecast of President Truman's inaugural in 1949. This was to be an important event for television. The President's inauguration was to be seen by more persons than saw all previous presidential inaugurations, from Washington's first to Roosevelt's fourth.

This was not to be entrusted to the local boys, who are accustomed to parade and ceremony. No, this was a job for a high-pressure crew from the home office and they conducted a small invasion.

They set up a master control center in the downtown building of the Chesapeake & Potomac Tel. Co. and spotted cameras along the route, where they would have been spotted without outside aid. As the hour approached, the technicians gathered by the dozen in their improvised control room.

The place resembled the communications center for a small Balkan war. The first row of technicians sat before a row of monitors watching those cameras all over town. From there they swept back in receding waves to the director and finally to the producer.

It was an impressive sight, so impressive, in fact, that those in charge soon were overcome by the power they wielded. Take-this-take-that-take-the-other-take-that-take-this, the cry filled the air. It was demonstrated clearly that television was a scientific wonder that could jump from one end of town to the other and back again in the split-second flick of an eyelash.

The trouble was that the customers at home never were able to figure out just what was going on. A man, or woman for that matter, who is accustomed to parades that pass with some continuity, couldn't tell what to make of this TV parade report, which jumped from the head of the procession to the lagging end of it and back to the middle.

Contrasted to this was the television coverage of General of the Army Douglas MacArthur's visit

(Continued on page 112)

KOA: Out of the 'Fuzz' Era

By KEN WHITE
(Radio Editor, Denver Post)

Denver.

When KOA "got thar"—as the third station in Denver, but the "fustest" in much of its listening territory—it put out a special brochure stating as its purpose:

"*. . . to serve with special intimacy the states that lie in the great plain—from the Dakotas and Minnesota to Texas—the Mississippi and beyond; to spread knowledge that will be of use to them in their vast business; to further their peoples' cultural ambitions; to give wider play to their imaginations and make melody in their ears; to bid them lift up their eyes unto these western hills whence comes new strength.*"

Antedating NBC by two years, KOA was founded by the General Electric Co., which, of course, wanted to sell radio receivers and was willing to pay for something for the people to listen to on 'em.

NBC operated the station for GE from 1929 to 1941 when the network took over KOA by outright purchase.

I got a lot of this story from oldtimers—both since-the-start employes of the station and longtime listeners.

Clarence C. Moore remembers as much of KOA's history as anyone. Probably more, because he's a raconteur who never tires of rumbling through—and entertainingly—the stories of the "old days."

Moore doesn't work for the station any more, but for years was popularly known as "Mr. Koa"—during the years before "Mr. This-or-That" was a wornout soubriquet.

He was program director when he quit—after 20 years with the station—to take over his family's hardware business. He'd been singer, announcer, producer, actor and what-haven't-you during the exciting period when not just KOA, but radio as an industry, was growing up.

He pioneered many a program still going strong locally—and some perennials that are familiar to network listeners.

One of these is a series that has been called various things like "Skyline Serenade" and "Sketches in Melody" featuring the KOA orchestra.

Another is a year-in-and-year-out series called "Nature Sketches." Inaugurated in the '30s, it originated—shortwave—in Rocky Mountain National Park, right among the flora and fauna.

Before we leave "Uncle Cul" Moore, two more credits:

Since 1935 the Denver Post has originated newscasts on KOA. There used to be a studio cut that went: "From coast to coast and pole to pole . . ." Moore tried it three times in a row, one night, and it kept coming out: "From post to post and coal to coal . . ."

'Listen To It Fuzz'

And Moore was the announcer, in the long ago, when KOA originated its first network commercial for Alka-Seltzer. He dropped the wafer in the glass, and exclaimed (in large orotund tones): "Listen to it FUZZ."

KOA first operated in a building four miles from downtown Denver—a building that stands now in the midst of a booming residential area.

It was the first building in the state especially fixed up for broadcasting purposes; studio, transmitter, offices—everything was there. And in a field just outside, cows bawled and chickens cackled. Announcers in those free-wheeling days sometimes leaned out the window, mike in hand, to broadcast the sounds of meadowlarks.

The first manager of KOA was Freeman H. Talbot—from December, 1925, to March, 1934. Then from Chicago came the late Al Nelson, who was sent to Denver by Niles Trammell. He went from KOA to KDKA, Pittsburgh; later, until his death, he was an advertising and publicity man in San Francisco.

When Nelson left, Robert H. Owen became manager. He's now assistant manager in charge of engineering—one of a small core of engineers (still going strong) who helped get the station on the air 27 years ago. Owen was a kid then, not long out of college; he was sent to Denver from Schenectady by G. E.

Owen served as manager two years, then was succeeded by Lloyd Yoder, who is identified with much of the station's growth. Yoder had been manager of KPO (now KNBC) and KGO, in San Francisco. He managed KOA just under 12 years, and last spring returned to general-manger of KNBC.

Succeeding him in Denver was Charles C. Bevis, Jr., a young (35), programming-hep navy air veteran who had been administrative assistant in New York to James Gaines, NBC v.p. in charge of o.-and-o. stations.

Many a dramatic "first" is claimed by the Denver powerhouse.

An early remote (1927) was at the boling-through of the Moffat tunnel, then the longest railroad tunnel in the country. Lines were strung three and one-half miles into the tunnel.

KOA's Whoooosh of Air

In 1928, a KOA announcer and an engineer originated a program from the top of Pike's Peak, near Colorado Springs, commemorating the 100th anniversary of the peak's discovery by old Zeb Pike. The relay was by shortwave to the Antler's Hotel in the Springs.

You notice, as you dig into KOA's story, how much of it is bound up with the mountains that bisect the state and bring it a tourist income.

In 1937, KOA covered a Bethoud Pass ski meet.

An official of the meet volunteered to broadcast, coast-to-coast, from the ski run—describing his feelings as he zoomed down the course.

A mike was installed in a catcher's mask; KOA put a pack set on his back.

The skier had either (1) a lapse of memory, or (2) mike fright. All that a set-glued America heard was a sustained whoooosh of air—and some very heavy breathing.

Nine years later—in 1946—the memory of that contretemps was still fresh around KOA. So things were planned a bit differently when KOA set out to cover the dedication of now-famous Roche run at Aspen, Colorado.

It selected a staff announcer to do the talking—a Norseman named Tor Torland, who spent as much time as he could skiing.

A mike was strapped to his chest—but no pack transmitter on his back. Instead, a skiing KOA engineer did the run alongside him—C. A. Peregrine, likewise an expert on slats.

Down the slope they whooshed at a mile-a-minute clip; and just as expected, Torland never quit talking. At the foot of the slope, as the mayor greeted and a band tootled, Tor commented:

"I'm glad I didn't fall down on THAT assignment!"

That historic broadcast—relayed via creaky rural phone line—was carried live on Morgan Beatty's network show, News of the World.

Thus did KOA make it up to Alka-Seltzer for "Uncle Cul's" "FUZZ" fluff of years before.

Many of Radio's Greats Incubated in Cleveland

By ELMORE BACON
(Radio-TV Editor, Cleveland News)

Cleveland.

Some thoughts and reflections as one of the most important mid-continent outlets of the National Broadcasting Co., Cleveland's WTAM, celebrates more than a quarter of century of service, covering five or more states:

Starting as a mere question in the mind of F. A. Willard, battery manufacturer in Cleveland, and operating for some time as an experimental station with W8XG as call letters, WTAM became a top entertainment feature in the early days of radio. While the listeners were tickling crystals with cat-whiskers to make their sets perk, in those early days, S. E. (Eddie) Leonard, still WTAM's chief engineer, and batteryman Willard were gazing at the crystal ball of radio. Their vision of the future was wonderful, but radio has come to surpass even their fondest dreams.

WTAM has become a 50,000-watt broadcaster with a sister television outlet, WNBK, all under the supervision of John McCormick, NBC chief in Cleveland. While bringing to Cleveland the marvels of TV and radio, these kilocycle cousins have had a wide influence on entertainment habits in this section of the country. They have taken advantage of countless opportunities for public service.

A large portion of the great as well as the near-great entertainers have come over the WTAM waves into the homes in Ohio and surrounding states. And a number of the famous stars had their first opportunities in Cleveland on WTAM programs. Many of these got their start here through John F. Royal, the longtime NBC veepee, who then was manager of WTAM. He recognized talent when he saw it. And in those early days in the late 20's there were wide open

(Continued on page 116)

NBC Spot Sales delivers the Nation's major stations in the Nation's major markets

People who buy radio and television time depend on NBC Spot Sales for fast, accurate and complete information on the Nation's most important local markets and the major stations in those markets.

represented by

NBC Spot Sales

Radio Stations:
WNBC, *New York*
WMAQ, *Chicago*
KNBC, *San Francisco*
WTAM, *Cleveland*
WRC, *Washington*
KOA, *Denver*
WGY, *Schenectady-Albany-Troy*

Television Stations:
WNBT, *New York*
WNBQ, *Chicago*
KNBH, *Hollywood*
WPTZ, *Philadelphia*
WBZ-TV, *Boston*
WNBK, *Cleveland*
WNBW, *Washington*
WRGB, *Schenectady-Albany-Troy*

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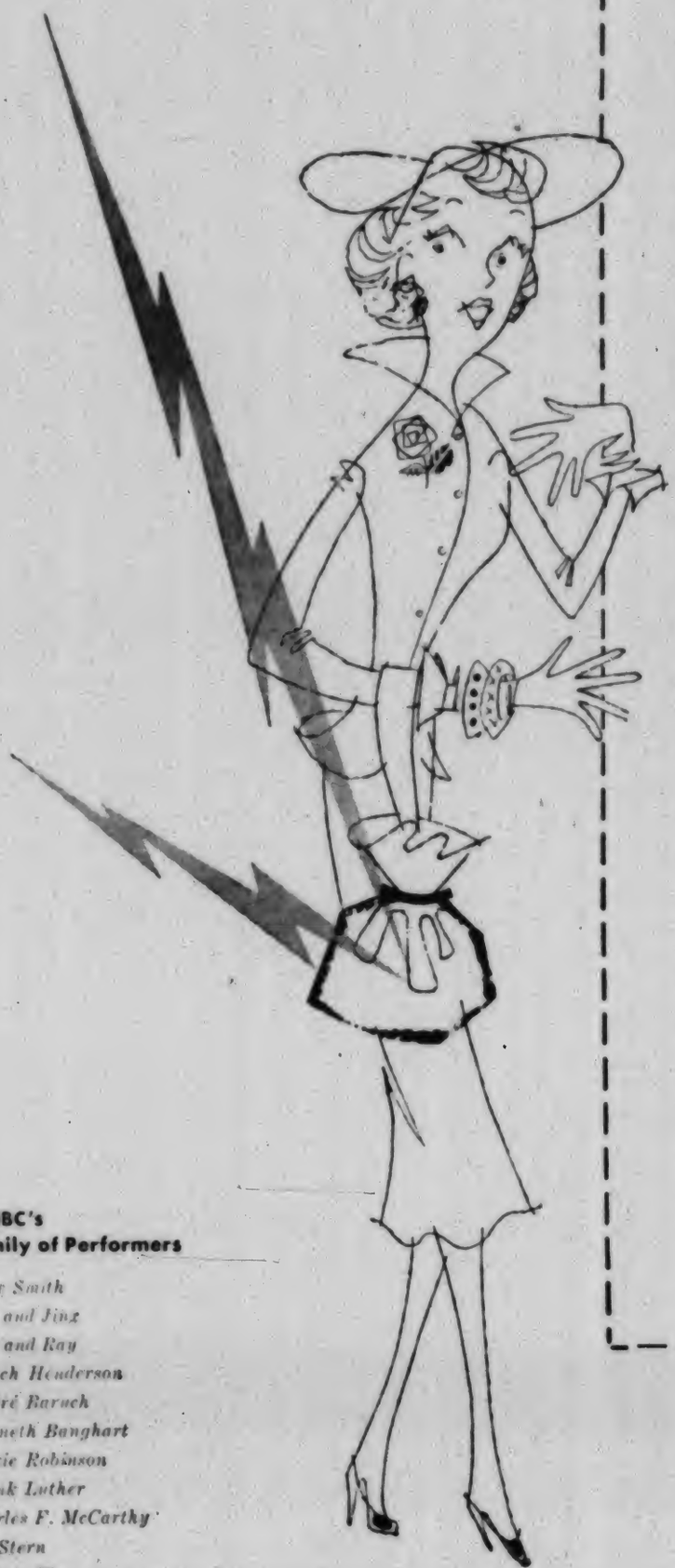


Operation CHAIN LIGHTNING*

WNBC guarantees point-of-sale displays for your product in over 1400 food stores doing 40% of the total New York food volume of $3 billions yearly.

WNBC's Chain Lightning strikes twice at your customer:

1. *At home . . . where she hears your radio commercials at 660 on her dial.*
2. *At the point of sale . . . right at the grocery store at the crucial moment when she's actually buying.*

That's *double-barrelled* impact!

Merchandise your Advertising!

Put CHAIN LIGHTNING to work on your sales.

Write or call WNBC or your NBC Spot Sales representative for the full story.

WNBC

New York
AM 660 on your dial
FM 97.1 on your FM set

*Trade Mark

WNBC's Family of Performers

Kate Smith
Tex and Jinx
Bob and Ray
Skitch Henderson
André Baruch
Kenneth Banghart
Jackie Robinson
Frank Luther
Charles F. McCarthy
Bill Stern
Lady in Blue

NBC COVERS AMERICA •

Are your TV commercials delivered by a member of Announcers Anonymous?

WNBT's family of personalities is known and loved by their audiences – they're part of the viewer's family, too.

Star performers on WNBT are star salesmen.
They believe what they sell.
The people they sell believe them.

WNBT

New York
Channel 4

TEX ANTOINE

is the genial host of the informative daily show, "Bringing Up Mother." A program of great interest and aid to the women at home from 10:45 to 11:00 AM.

JOSEPHINE McCARTHY

super saleswoman, with new menu ideas every day from 11 to 11:30.

RICHARD WILLIS

emcee of "Here's Looking At You," gives straight-from-the-shoulder advice about nobody's favorite subject – himself – between 11:30 and 11:45 AM.

WAYNE HOWELL

has a clever way with a commercial on "Left-Over Revue," sequel to "Broadway Open House," daily from 2 to 2:30.

MILTON DE LUGG

stars with Wayne Howell on "Left-Over Revue." The program geared to brighten the cloudiest day for daytime viewers.

PETER ROBERTS

reports the latest news nightly at 6:25 PM.

TEX AND JINX

and their topical "New York Close Up" have a sales record second to none. Week nights, 6:30 to 6:55 PM.

FRANK FARRELL

—a well-known and popular man about New York takes his audience behind the "Footlights and Klieglights" weekdays from 11:45 to 12:00 noon.

BEN GRAUER

faces the camera with intriguing stories on "Seeing Is Believing." Out-of-this-world oddities designed to fascinate everyone, week nights from 6:15 to 6:25 PM.

ED HERLIHY

top TV salesman, and host of talked about "Date in Manhattan" between 12 Noon and 1 o'clock.

EVE HUNTER

new star in the WNBT firmament, skillfully blends ideas and commercials between 1 and 2 o'clock weekdays.

WNBC and **WNBT** belong to Metropolitan New York

Flagship Stations of the

National Broadcasting Company

WRC, Washington,
has the largest
total weekly and
largest daily
radio audience
in Metropolitan
Washington
and the
District of Columbia—
both day and night.

WRC

Washington's
lowest cost-
per-thousand
station.

WNBW, Washington,
has more high-rated
local TV shows,
more exclusive
sports events,
more famous
Washington commentators
than any other
Washington station.

"You see more
on Channel Four"

WNBW

the best "spot" buys in the Nation's Capital

Represented

WTAM, Cleveland, has over twice the audience of any other radio station in the entire Northeastern Ohio area. Radio announcements on WTAM are the lowest cost-per-thousand buys in the Cleveland area. WTAM delivers 30 markets — the largest newspaper delivers 2.

WTAM

Northeastern Ohio's dominant station.

For entertainment, news and information,

WNBK

is Cleveland's Number One Television Station.

Nationally by NBC Spot Sales

NEW YORK • CHICAGO • CLEVELAND • SAN FRANCISCO • HOLLYWOOD

WMAQ, Chicago,
has the largest
daily audience
(Day and Night)
of any station in
the Chicago Metropolitan area.
In Illinois,
Southern Wisconsin
and Northern Indiana
WMAQ delivers 91 markets—
the largest newspaper
delivers 15.

WMAQ

Next month,
WMAQ's new tower—
Chicagoland's tallest—
will give advertisers
even greater coverage.

ARB ratings show
that in a single
12-month period
WNBQ had 95 of
184 programs listed
in first 15 in Chicago.
During the same period
WNBQ had more programs
than all other stations
combined listed in
the first 15 during
7 of the 12 months.
WNBQ had more programs
than any other station
listed in the first 15
in 11 of the 12 months.

WNBQ

Chicago's
"Pace-Setting"
TV Station

Represented Nationally

KOA, Denver,
has the largest audience
in the Denver Metropolitan area;
reaches 91% of all Colorado
radio families, plus
78% of all Wyoming
radio families.
KOA's total weekly-audience
is 55% greater
in daytime and 126%
greater at night than
the next best station.

KOA

"First in Denver"
Magic Carpet Coverage
of the
Mountain-Plains Market

In Northern California
more people listen
more often to KNBC
than to any other
radio station.
KNBC delivers more people
at less cost per thousand
than any other
advertising medium
in Northern California.
KNBC delivers 28 markets.
The largest newspaper
delivers 8.
"Selling Northern California
through good programming"

KNBC

San Francisco

by NBC Spot Sales

NEW YORK • CHICAGO • CLEVELAND • SAN FRANCISCO • HOLLYWOOD

TO SELL

THE

BUYING MILLIONS

IN AMERICA'S

2ND LARGEST

TV MARKET

In Southern California

your best buy is Television

and in Television

your best buy is

KNBH

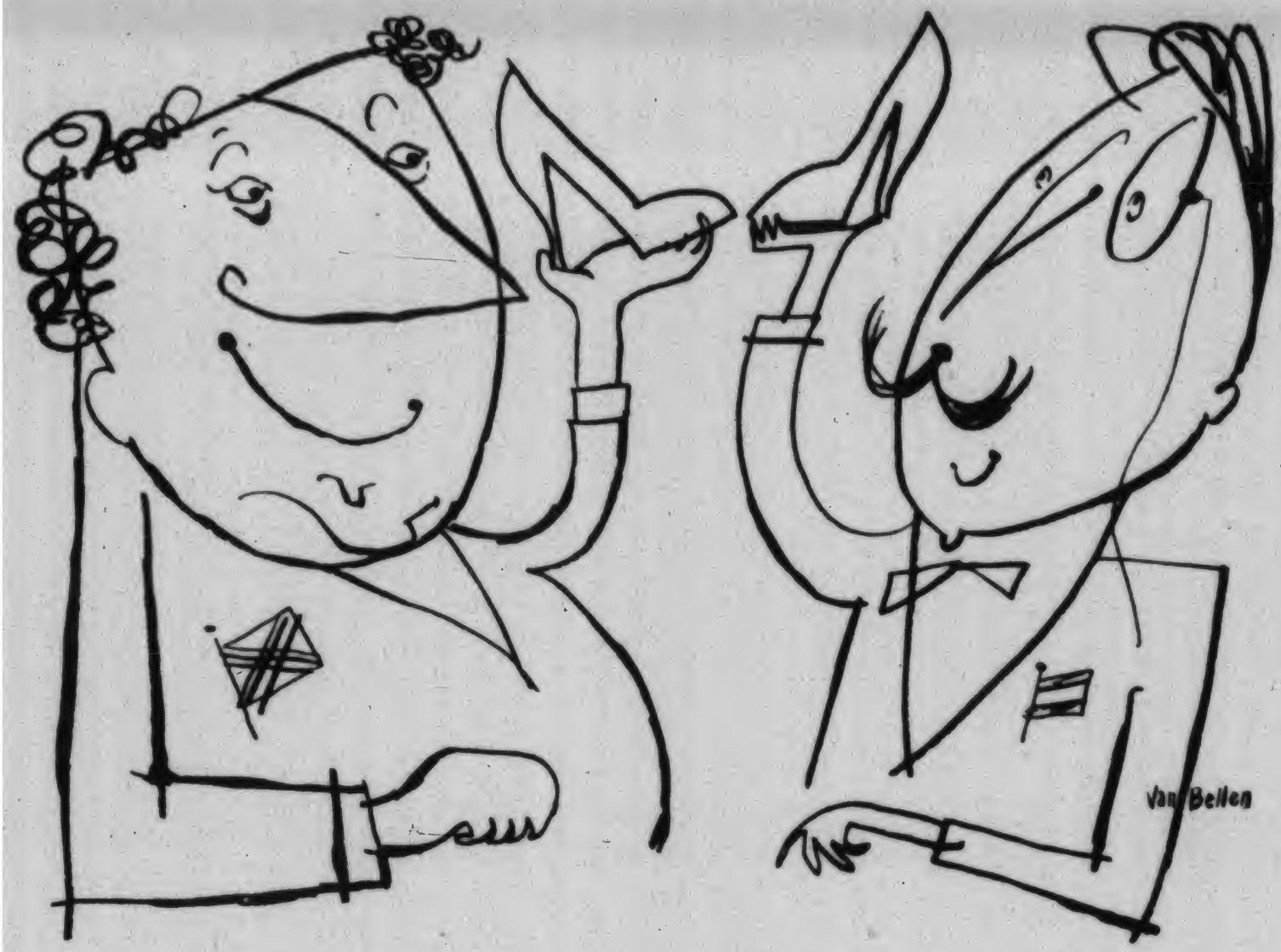
channel 4

YOUR NBC STATION IN LOS ANGELES

represented by **NBC Spot Sales**

NEW YORK • CHICAGO • CLEVELAND • SAN FRANCISCO • HOLLYWOOD

cheers!



The Big Show, NBC Radio's biggest hit, is now chasing the fog from London town and making Paris in the Fall a time to be remembered. Tallu's talking like a jolly Britisher, r'ally she is; Fred Allen's wearing a beret; and Meredith's music has more bubble than a glass of champagne.

This season's premiere will come from the Palladium in London this Sunday, September 30, 6:30–8:00 pm on NBC Radio... the October 7th broadcast from the Empire Theater 'neath the shade of the old Eiffel Tower. Then we'll be home ready to celebrate NBC's 25th Anniversary year with another star-studded season of Big Shows.

Meanwhile, cheers to every star, every actor, every musician, every writer, every singer, every crew member...everybody...who makes The Big Show radio's all-time greatest variety hit. We look forward to working with you again this season. You've been grand, chappies. Encore, Encore.

Producer-Director • *Dee Engelbach*
Chief Writer • *Goodman Ace*
Writers • *Selma Diamond* • *George Foster and Mort Green*
Assistant Director • *James Harvey*
Production Assistant • *Dorothy Brown*
Musical Director • *Meredith Willson*
Still radio's happiest veep • *Charles "Bud" Barry*

THE BIG SHOW on NBC radio network

Sundays 6:30–8:00 pm, starring Tallulah Bankhead and the greatest names in show business

Best wishes to NBC

on their Silver Anniversary

from one of their co-pioneers in television

KUDNER AGENCY, INC.

NEW YORK • SAN FRANCISCO • DETROIT • WASHINGTON

Congratulations to NBC
On Its Silver Anniversary!

WAVE

Is Proud to Have Given

LOUISVILLE

Outstanding Service, Information and Programs, with NBC Affiliation Since December 30, 1933 in RADIO November 24, 1948 in TELEVISION

Arturo Toscanini, since 1937 Conductor of the NBC Symphony Orchestra

Radio made him a household name

● Radio has given music to all America . . . has brought the concert hall to the home . . . has made Toscanini a household name.

The National Broadcasting Company, first and greatest of the radio networks, took the lead in broadcasting great performances. From its very beginning, this network has been the one to bring you the giants of music and entertainment.

What RCA Victor has done on records, NBC has done on the air.

RCA Victor, just past its own half-century mark, salutes NBC on the occasion of its Silver Jubilee.

RCA "HIS MASTER'S VOICE" RCA VICTOR Division of Radio Corporation of America

Congratulations to NBC

From Its Oldest Youngest TV Star

HOWDY DOODY

Kagran Corporation

4 West 58th Street, New York, N. Y.

CONGRATULATIONS NBC

ON YOUR

SILVER JUBILEE ANNIVERSARY

WALTER N. GREAZA

"STEVE WILSON"
on
'BIG TOWN'
WNBC—Tuesdays

"THE CHIEF"
on
'TREASURY MEN IN ACTION'
WNBT-TV—Thursdays

Congratulations

JAMES L. SAPHIER
AGENCY, INC.

BEVERLY HILLS NEW YORK CHICAGO

BIG NEW PUSH FOR THE BIGGEST SUCCESS IN MUSIC... THE "45" SYSTEM

Millions will call this one of the greatest values in recorded music ever offered!

...and it's RCA Victor '45'

You buy one "Victrola" 45 automatic record changer attachment
You pay only $12.95

You get at no extra cost over $6.00 worth of top RCA VICTOR recordings! Your choice of albums listed at right.

25 TOP ALBUMS TO CHOOSE FROM
Any 2 of these albums
... or any 1 of these

This offer on all these sets—at your RCA Victor Dealer for a limited time only

RCA VICTOR
DIVISION OF RADIO CORPORATION OF AMERICA

RCA Victor offers generous record bonus with fastest moving record playing system on market

The "45" is here to stay. *And it's gaining momentum every day.*

Now RCA Victor announces a striking value that will put the increasingly popular "45" system still further ahead.

In over 100 newspapers, in car cards, and in national magazines—including LIFE and LOOK—RCA Victor is announcing that, for a limited time only, purchasers of the "45" instruments will receive over $6 worth of top RCA Victor albums at no extra cost. (See advertisement shown here.)

The "45" is not only the system of the future. It is the system of today—and it's going to keep on getting bigger.

Station operators and disc jockeys—thanks a million! Your support helped put the "45" over. Watch for even bigger "45" hits in the future!

25 TOP ALBUMS TO CHOOSE FROM

Any 2 of these albums

Waltzes You Saved for Me (Wayne King)	$3.04
Artie Shaw	3.04
Glenn Miller	3.04
On The Moonbeam (Vaughn Monroe)	3.04
Nutcracker Suite (Spike Jones)	3.04
A Cole Porter Review (David Rose)	3.04
Small Combo Hits	3.04
The Three Suns Present	3.04
A Sentimental Date with Perry Como	3.04
You and the Night and the Music (Tony Martin)	$3.04
Hank Snow Favorites	3.04
Cowboy Classics (Sons of the Pioneers)	3.04
All-Time Hits from the Hills (Eddy Arnold)	3.04
Roy Rogers' Rodeo	3.10
Cinderella (Original Cast)	3.10
Peter and the Wolf (Sterling Holloway)	3.10
The Little Engine That Could (Paul Wing)	3.10
Pinocchio (Cliff Edwards)	3.10

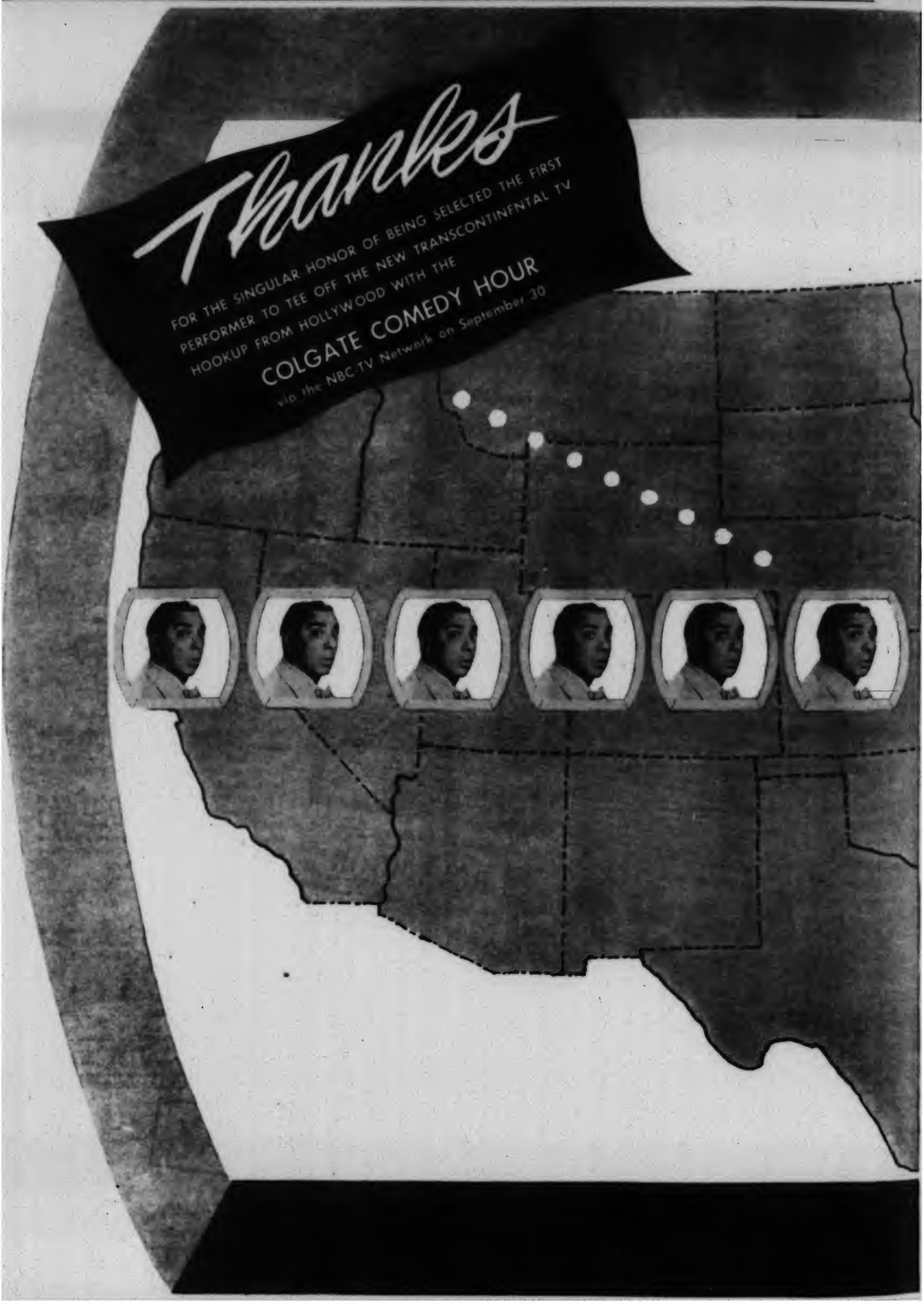
... or any 1 of these

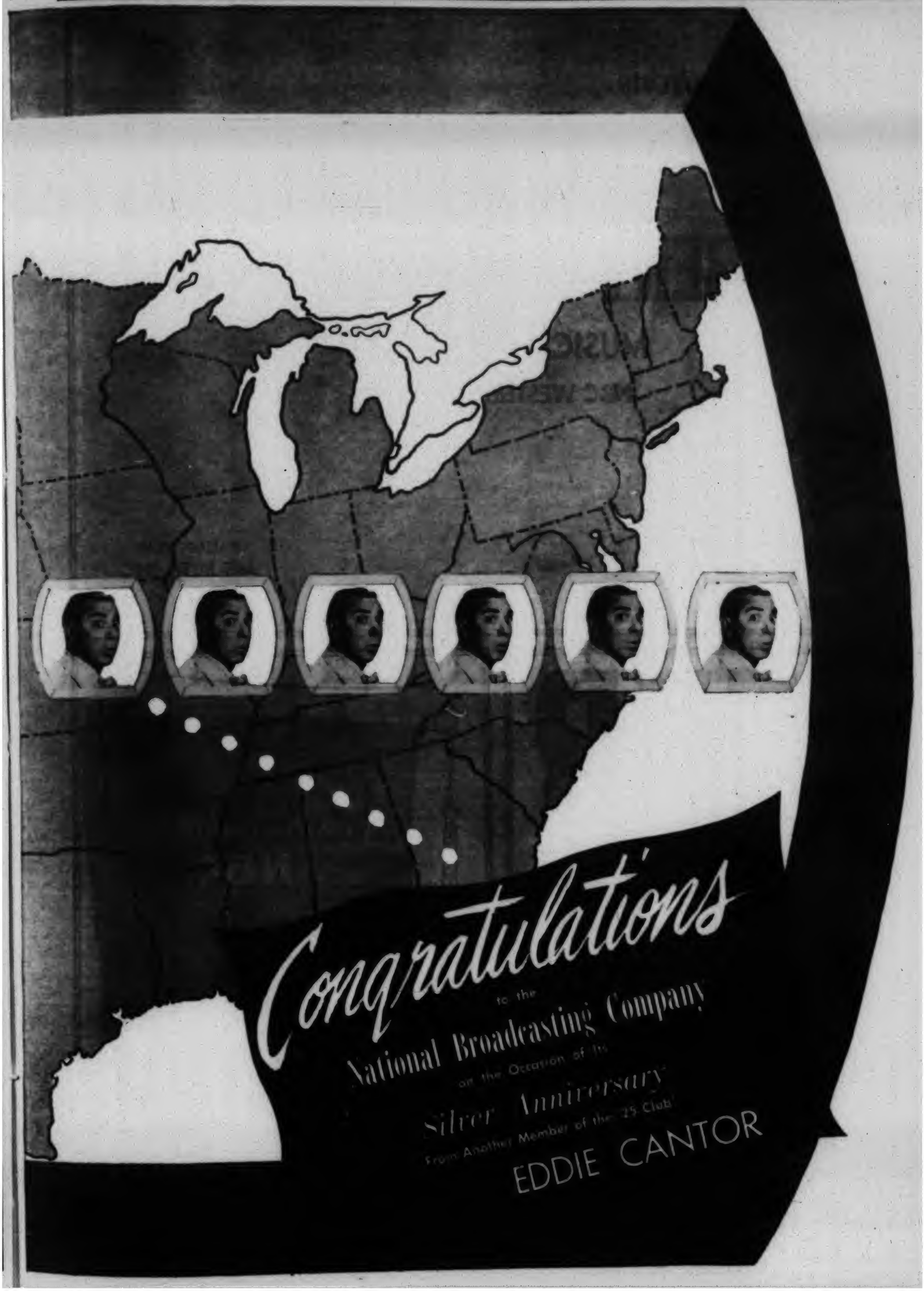
Music of Johann Strauss (Eugene Ormandy)	$6.29
Scheherazade—Symphonic Suite (Pierre Monteux)	6.29
The Swan Lake (Vladimir Golschmann)	6.29
Rachmaninoff Concerto No. 2 (Artur Rubinstein)	6.29
Highlights from La Traviata (Famous Soloists)	6.29
Caruso—Treasury (Enrico Caruso)	6.29
Tchaikovsky Symphony No. 6, Pathétique (Toscanini)	6.29

GAINING MOMENTUM EVERY DAY

RCA VICTOR "45"

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA
WORLD LEADER IN RADIO... FIRST IN RECORDED MUSIC... FIRST IN TELEVISION


Thanks
FOR THE SINGULAR HONOR OF BEING SELECTED THE FIRST PERFORMER TO TEE OFF THE NEW TRANSCONTINENTAL TV HOOKUP FROM HOLLYWOOD WITH THE
COLGATE COMEDY HOUR
via the NBC-TV Network on September 30


Congratulations
to the
National Broadcasting Company
on the Occasion of its
Silver Anniversary
From Another Member of the 25 Club
EDDIE CANTOR

Congratulations

ROBERT ARMBRUSTER

MUSICAL DIRECTOR

NBC WESTERN DIVISION

RCA-VICTOR
RED SEAL RECORDS

MANAGEMENT:
ART RUSH, INC.

KFYR

CONGRATULATES

NBC

ON ITS

25th ANNIVERSARY

The combination of NBC and KFYR gives advertisers an unequaled team for selling in the Upper Midwest's richest wheat raising area—an area now on the verge of enjoying the additional wealth of a great new natural resource—oil.

KFYR BISMARCK, N. DAK.

5000 WATTS
550 K. C.

I'm glad to be on NBC!
Congrats on your 25th Anniversary

Who is it, McGee?

Some fella at NBC. Says they just found out we've been with 'em now for 20 years. Says he wants to congratulate us.

What for?

He didn't say. Anyway, migosh, they been around even longer than we have, kiddo. This is NBC's 25th Anniversary!

Well, good for them! I didn't even know they were married.

No, no—their 25th Anniversary on the air, Molly. I give the guy a message about it, too. I says . . .

BEST WISHES TO NBC ON THEIR SILVER JUBILEE,

from

FIBBER McGEE AND MOLLY

BEST WISHES TO NBC FROM BURR TILLSTROM'S

KUKLA, FRAN AND OLLIE

CONGRATULATIONS TO NBC

PHIL BAKER
MIMI BENZELL
PIERRE D'ANGELO AND ANA
PETER DONALD
JOAN HOLLOWAY
FELIX KNIGHT
JAN MURRAY
GEORGE SAWTELLE
MARY SMALL
BETTY JANE WATSON AND JERRY AUSTEN
EARL WRIGHTSON

— • —

Creative Artists Management

JACK BERTELL

745 Fifth Avenue New York 22, N. Y.

WE'D LIKE TO PAT 231 BACKS

The first, of course, goes to the National Broadcasting Company on its 25th anniversary.

But it seems to us that the success of this network should be measured not only in years, but also in the strength and soundness of the individual stations that *ARE* the National Broadcasting Company to listening and looking America.

So, we have 230 equally sincere and hearty pats-on-the-back for NBC's 167 radio stations and 63 television stations.

YOUNG & RUBICAM, INC.

Advertising • New York Chicago Detroit

San Francisco Hollywood Montreal Toronto Mexico City London

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YOUNG & RUBICAM, INC.

Advertising • New York Chicago Detroit

San Francisco Hollywood Montreal Toronto Mexico City London

Congratulations

to the

"Nation's No. 1 Network"

From Its Affiliates in

NORTH CAROLINA

"The South's No. 1 State"

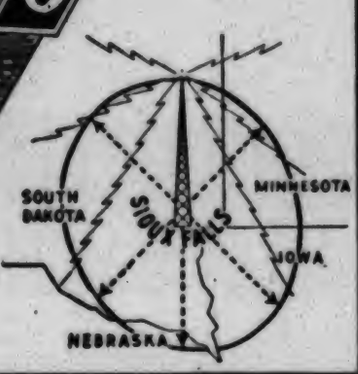
WPTF · **WSJS** · **WSOC** · **WISE**

RALEIGH WINSTON-SALEM CHARLOTTE ASHEVILLE

5000 WATTS
SIOUX FALLS
SO. DAKOTA

*9-5-37

"TALK ABOUT STRATEGIC LOCATION"



My warmest salutations to the
National Broadcasting Company
on the occasion of their
Silver Anniversary

Lawrence Tibbett

CO-STARRING IN COAST-TO-COAST TOUR
of

"PETER PAN"

Opening Baltimore, October 10th
Returning New York, April 1st

GUY LOMBARDO

AND HIS ROYAL CANADIANS

SALUTE NBC ON ITS SILVER JUBILEE

DECCA RECORDS

ON THE AIR
YOUR LUCKY STRIKE HIT PARADE
Every Thursday 10 p.m.—NBC

Exclusive Management
MUSIC CORPORATION OF AMERICA

Publicity—DAVID O. ALBER ASSOCIATES: Gene Shefrin

In 1951.. and harking back to 1926.. the Westinghouse Stations salute The National Broadcasting Company on its 25th Anniversary

WESTINGHOUSE RADIO STATIONS

INCORPORATED

KDKA	WBZ	WBZA	KYW	WOWO	KEX	WBZ-TV
PITTSBURGH	BOSTON	SPRINGFIELD	PHILADELPHIA	FT. WAYNE	PORTLAND	BOSTON

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

SPEAKING OF THE GOOD OLD DAYS...

Calvin Coolidge Was One Of KSTP's First "Engineers"

KSTP, which was originally organized in May of 1923 as WAMD, went on the air under its present banner on March 28, 1928, when President Coolidge pressed a golden key at the White House to put the new transmitter on the air. The Northwest's Leading Radio Station has been NBC's basic outlet in the Minneapolis-St. Paul market since Bob Hope was 15 . . . Truly a pioneer, KSTP has racked up more radio firsts, more awards, more real radio beats than any station hereabouts.

KSTP-TV Is the Television Service of KSTP

Congratulations, NBC on Your 25th Anniversary!

From

Theodore Granik

Founder and Moderator

'American Forum of the Air'

And My Sponsors—

AMERICAN TRUCKING ASSOCIATIONS, INC. (NBC RADIO)

BOHN ALUMINUM & BRASS CO. (NBC TELEVISION)

Cast of characters

appearing on Lennen & Mitchell's highly successful TV and radio shows!

DANCING PACKAGE performs wonders for Old Gold Cigarettes on TV. This appealing character is dancing her way into the hearts (and pocketbooks) of millions.

TED MACK, the genial host of "The Original Amateur Hour," wins wide audiences for Old Gold Cigarettes on TV (NBC), as well as on radio (ABC).

MURIEL, the animated strip-tease artist for Muriel Cigars, is the latest achievement of Lennen & Mitchell's TV creative staff. Her recent debut evoked cheers from critics and viewers alike.

BERT PARKS, the dynamic Master of Ceremonies of "Stop the Music," captivates viewers and listeners for Old Gold Cigarettes on both television and radio, over the American Broadcasting Company Networks.

DENNIS JAMES (Mr. Old Gold himself) and **DON HANCOCK**, spokesmen for Old Gold on "Stop the Music" and "The Original Amateur Hour," on TV and radio respectively, are a *treat* to sales figures.

JACK BAILEY, the ingratiating Master of Ceremonies of "Queen for a Day," delights quiz enthusiasts for Old Gold Cigarettes on radio over the Mutual Broadcasting System and on television.

IMOGENE COCA and **SID CAESAR**, overwhelmingly popular stars of "Show of Shows," co-sponsored by Lehn & Fink, Inc., convulse audiences every week over NBC-TV.

BILL SLATER, amiable newscaster of "Broadway to Hollywood," features news and personalities for Tide Water Associated Oil Co., over the Du Mont Television Network.

In TV and radio, watch the role played by...

Lennen & Mitchell, Inc.

Advertising

17 East 45th Street, New York 17, N. Y.

308 N. Rodeo Drive, Beverly Hills, California

Another 1st !

EDITH BARSTOW

Production Ideas • Staging • Choreography

1st in CHICAGO
GARROWAY AT LARGE — TV
April, 1949—June, 1951

1st in NEW YORK
EDDIE CANTOR
COLGATE COMEDY HOUR
Sept. 9—Center Theatre

1st in HOLLYWOOD
EDDIE CANTOR
COLGATE COMEDY HOUR
1st Coast-to-Coast Commercial TV—Sept. 30

Direction:
WILLIAM MORRIS AGENCY

Dear brother Dick: Sorry I missed the opening on Sept. 20 in the Empire Room of "Shooting High," the big new revue you have written and directed for our dear Merriel Abbott, but am rooting from the Coast, and will see you soon. Love, Edie.

Public Relations:
ALAN EDELSON

SILVER-VERSARY
GREETINGS
TO
NBC

CHARLES SANFORD
Musical Director
"YOUR SHOW OF SHOWS"

Publicity
SPENCER HARE
"Me Too"

A SALUTE TO
NBC'S SILVER JUBILEE

THOMAS A. KOPPEL CO., INC.
228 East 45th Street
New York 17, N. Y.

CONGRATULATIONS TO NBC

VINCENT J. DONEHUE
Producer - Director

THE GABBY HAYES
SUNDAY SHOW

JERRY LEWIS
NBC T.V. PRODUCTION COORDINATOR
SALUTE TO NBC — MY NETWORK ON
ITS SILVER JUBILEE

CONGRATULATIONS FROM
DICK SCHNEIDER
Director

MOHAWK TV SHOWROOM
KATE SMITH SHOW

Random thoughts on the care and feeding of a network....

Here at WSM we always thought that fellow would go places. That's why we hooked up with him in the diaper stage . . . Seems like only yesterday when he started teething on his first set of chimes . . .

Grew fast, though — and maybe we helped a little . . . Can't even count the feeds we've piped his way during those 25 years . . . something over three thousand shows in the past ten years, close as we can figure. Guess our Southern cooking must have agreed with him.

Anyway, he grew into the nation's number one network. And down here at the Central South's number one station we've been proud of our 25 year affiliation. Always did like to see a youngster live up to his promises.

WSM *Nashville*

Clear Channel

50,000 Watts

Ezio Pinza

Looking back

25 years we say

CONGRATULATIONS

NATIONAL BROADCASTING COMPANY

Looking ahead to the next

quarter century, we add

BEST WISHES...

HARVEY RADIO CO., INC.
103 West 43rd Street
New York 18, N. Y.

With warmest greetings to the National Broadcasting Company on this notable anniversary, and at the same time I want to express my appreciation for the many opportunities I have had to appear on radio and television on its far-flung network.

Cordially,

Ashley Southland

Management: COFFICUS, SCHANG & BROWN
Div. Columbia Artists Mgt.
113 West 57th Street, New York, N. Y.

RCA VICTOR RED SEAL RECORDINGS

Tribute to Achievement

Twenty-five years of uninterrupted service to an exacting world is a proud record.

So we rejoice with you, National Broadcasting Company, on this celebration of your Silver Jubilee.

Through the past quarter century you have been a vehicle of progress for millions of people of all ages — in art, drama, science, sports, music and with the indispensable news of the day.

Richfield is proud of our association, extending over twenty of your twenty-five years.

May the next quarter century — and the next — add still new laurels to your crown!

RICHFIELD

RICHFIELD OIL CORPORATION—LOS ANGELES, CALIF.

Heartiest Congratulations

National Broadcasting Company

DON HILLMAN

Director T.V.

John Cameron Swayze

NBC

Happy Anniversary

NBC

HAL FRIEDMAN

Producer

"BROADWAY OPEN HOUSE" — T.V.
"SEVEN AT ELEVEN" — T. V.
"ALL STAR REVUE"
OPENING FILM — T. V.

GREETINGS TO NBC

FRAN CARLON

"BIG TOWN"

RADIO-TELEVISION

Congratulations, NBC

Many Thanks for Our 19 Years Together

HOWARD WILEY

Executive Producer

SCREEN DIRECTORS' PLAYHOUSE

We're already a member of the 25 year club

But, we're proud to welcome a new

Recruit to this exclusive circle

Congratulations to

"America's No. 1 Network"—the

National

Broadcasting

Company

NBC Affiliate

Birmingham Broadcasting Co., Inc.

AM TV

950 KC *Birmingham, Alabama* CHANNEL 6

RCA Victor Records
7 GREAT VOCALISTS on 7 GREAT RECORDS
RCA VICTOR RECORDS
joins the Industry-wide tribute to
AMERICA'S NO. 1 ADVERTISING MEDIUM
NBC
on its Silver Jubilee
!

..."SUPER SEVEN"

SEVEN Great HITS - to kick off the FALL DRIVE

PERRY COMO	ROLLIN' STONE WITH ALL MY HEART	20-4269 47-4269
APRIL STEVENS HENRI RENÉ	AND SO TO SLEEP AGAIN AW C'MON	20-4283 47-4283
TONY MARTIN	YOU'LL KNOW OVER A BOTTLE OF WINE	20-4220 47-4220
PATRICE MUNSEL	BELA BIMBA LOOK ME OVER ONCE	20-4255 47-4255
EDDIE FISHER	Turn Back The Hands of Time I CAN'T GO ON WITHOUT YOU	20-4257 47-4257
SAVANNAH CHURCHILL	(It's No) SIN I DON'T BELIEVE IN TOMORROW	20-4280 47-4280
EDDY ARNOLD	Somebody's Been Beatin' My Time HEART STRINGS	20-4273 47-4273

the BIG New HITS are on...

RCA VICTOR RECORDS

Congratulations....

PHIL SILVERS

SID SILVERS

INTERNATIONAL SILVER CO.

"H'YO SILVER"

and

NBC

— on your SILVER ANNIVERSARY

....fred allen

Congratulations

Phil Baker

Management: JACK BERTELL

Congratulations!

EDWARD A. BYRON

SPONSORED BY

BRISTOL-MYERS COMPANY

ERT

Break the Bank TV

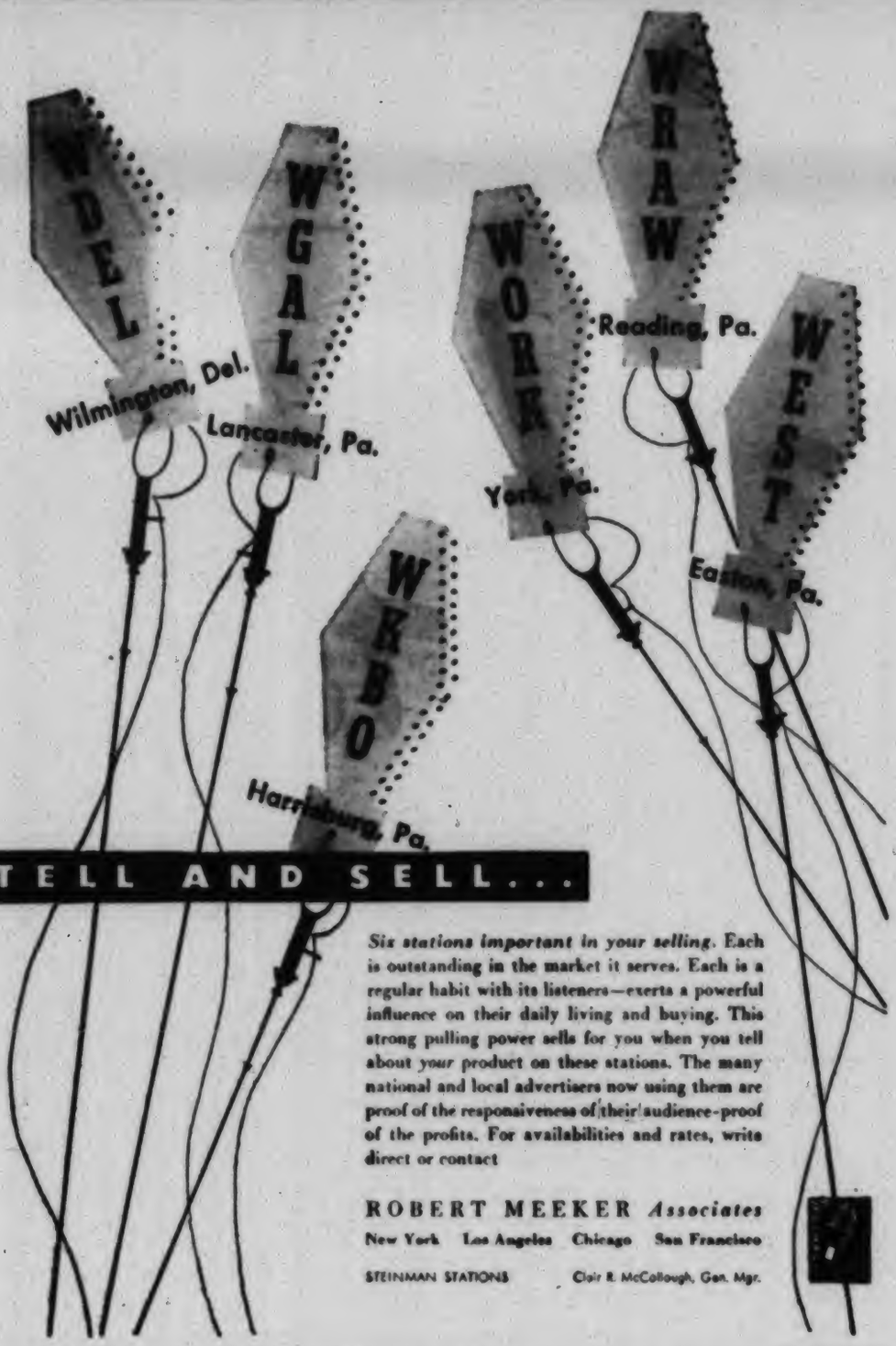
UD

with a long and happy association on NBC-TV

Salutes NBC

on its 25th Anniversary and looks forward to saluting NBC on many anniversaries to come!

BRISTOL-MYERS COMPANY



TELL AND SELL...

Six stations important in your selling. Each is outstanding in the market it serves. Each is a regular habit with its listeners—exerts a powerful influence on their daily living and buying. This strong pulling power sells for you when you tell about *your* product on these stations. The many national and local advertisers now using them are proof of the responsiveness of their audience-proof of the profits. For availabilities and rates, write direct or contact

ROBERT MEEKER *Associates*
New York Los Angeles Chicago San Francisco

STEINMAN STATIONS Clair R. McCollough, Gen. Mgr.

Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m. First show Oct. 6
Mgt.: William Morris Agency

GREG GARRISON

Director
KATE SMITH HOUR—TV

CONGRATULATIONS TO NBC

HARRY McNAUGHTON

"IT'S HIGGINS SIR"
NBC Network Every Tuesday
Permanent Address: MANHASSET, L. I., N. Y.

"IT PAYS TO BE IGNORANT"
WNBT-TV Every Thursday
WNBC (Radio) Every Wednesday

Congratulations

NBC

Lets Have 25 More
-Together-

BOB HOPE

Photograph of a typical program shows Dr. Ulea Goodall (left), Secretary of Public Instruction, Visual Education, with WGAL-TV staff member, Leo Kelly.

REPORT TO THE COMMONWEALTH

Time—Saturdays, 6:45 P.M.—on WGAL-TV the head of one of Pennsylvania's many State Departments reports on the duties, functions and activities of his Department while the people of this large area of Pennsylvania look, listen and learn. This public interest telecast answers the numerous requests for information which are regularly received by lawmakers and public officials in the Commonwealth's Capitol.

WGAL-TV presents this public service program as one of many in its endeavor to render outstanding service to the people of the communities it serves.

WGAL-TV
LANCASTER, PENNSYLVANIA
A Steinman Station • Clair R. McCollough, President

NBC
TELEVISION AFFILIATE

WGAL

Represented by
ROBERT MEEKER ASSOCIATES Chicago • San Francisco • New York • Los Angeles

---

CONGRATULATIONS!
FROM
THE BIG 3 ON L.A. TV

BILL STULLA
(2:00-3:00 P.M.)

MONTY MARGETTS
(1:30-2:00 P.M.)

STU WILSON
(4:00-5:00 P.M.)

Monday thru Friday
on
(KNBH-NBC, of course!)

Current Sponsors
ARMOUR'S • BEST FOODS
CAMPANIA TOMATO PASTE
BIRELEY'S • IRIS FOODS
LYON VAN AND STORAGE
GOOD HUMOR • SUNKIST
SEGO EVAPORATED MILK
TREE TEA • LUCERNE MILK
O'KEEFE AND MERRITT
BELVEDERE SEWING
FRANK AND JOSEPH
THRIFTY DRUG STORES
READY NOW ICING
MODERN BUILDERS
FAR FAMED TUNA
CARTER'S LITTLE PILLS

JACK DOUGLAS PRODUCTIONS
1631 Vista Del Mar,
Hollywood, Calif.

P.S.: A million thanks to Tom MacFadden, Don Norman, Bud Cole and all the wonderful gang at KNBH for their swell support.

These three rich Michigan markets now available to NBC advertisers for the first time.

JAN PEERCE

SALUTE TO NBC

The Nation's No. 1 Network

From WLW

The Nation's Station

WLW, a radio pioneer that has reached the vigorous age of 29 "going on 30," is happy to congratulate NBC on its 25th anniversary. For 18 of these 25 years the famous NBC chimes have meant good times for WLW listeners as they have for millions from coast to coast.

And now through the Television Service of The Nation's Station, televiewers of three stations in WLW-Land—WLW-T, WLW-D and WLW-C—enjoy the best on TV from NBC.

Crosley Broadcasting Corporation

WLW

WLW-T Cincinnati

WLW-D Dayton

WLW-C Columbus

Congratulations NBC

DOUG RODGERS
Director
TELEVISION DEPARTMENT

Congratulations from

KENNETH BANGHART

AND THE NEWS
Monday thru Friday

2:55 P.M.—NBC Coast-to-Coast
Produced for
LUCKY STRIKE CIGARETTES
BATTEN, BARTON, DURSTINE & OSBORN

6:00 P.M.—WNBC
Produced for
RUPPERT KNICKERBOCKER BEER
BIOW COMPANY

11:00 P.M.—WNBC
Produced for
SHELL OIL COMPANY
J. WALTER THOMPSON

Also Current: THE TELEPHONE HOUR
PROUDLY WE HAIL—U. S. ARMY

Only 10 Years in Radio But All with NBC

Salutations to

NBC

JOSEPH SANTLEY
Producer-Director
THE JIMMY DURANTE SHOW
NBC-TV
PRODUCER—
EZIO PINZA SHOW

CONGRATULATIONS NBC!
and Thanks!

GEORGE FENNEMAN

THE GROUCHO MARX SHOW
"YOU BET YOUR LIFE"
(Radio and TV)
"DRAGNET" "PETE KELLY'S BLUES"

And May I Extend My Heartiest Congratulations!

ARTHUR Q. BRYAN

"Doc" GAMBLE
OF
The "Fibber McGee and Molly" Show

Congratulations

KATE SMITH

TED COLLINS

CONGRATULATIONS TO NBC ON ITS 25TH YEAR

at UN Security Council—August, 1950

AND WARM THANKS TO NBC FOR 21 WONDERFUL YEARS

BEN GRAUER

Currently

RADIO
Boston Pops Concert—Monday
NBC Symphony—Saturday
Living 1951—Saturday
Silver Jubilee on NBC—Saturday

TV
Headquarters New York—Sunday
Seeing Is Believing—Daily
RCA Color TV Demonstrations

Crusade for Freedom Recordings

Year after Year ON WIRE

AP-31-KNUTE ROCKNE KILLED

1931—H. P. Wasson, one of Indianapolis' largest department stores, began advertising on **WIRE.**

UP-36-KING EDWARD ABDICATES

1936—Northside Chevrolet, largest Chevrolet dealer in Indiana, signs with **WIRE.**

INS-38-NAZIS ENTER AUSTRIA

1938—Richman Brothers Clothing Company, starts radio advertising with **WIRE.**

THESE and scores of others have been consistent advertisers on this station year after year—and are today selling more merchandise to more and more people through the facilities of WIRE.

Look to the Station with the LONG List of LONG-TIME Local Advertisers

In INDIANAPOLIS . . . It's WIRE

Better Programming • Higher Ratings • Better Merchandising

NATIONALLY REPRESENTED BY THE JOHN E. PEARSON COMPANY

WIRE

INDIANA'S *Finest* RADIO STATION

NBC DELIVERS 700,000 FAMILIES EVERY SUNDAY

In the New York Area for THE HORN & HARDART CHILDREN'S HOUR

✓On Radio: WNBC

✓On Television: WNBT

10:30 to 11:30 A.M.

A Clements Company, Inc., Production
Alice V. Clements, Director

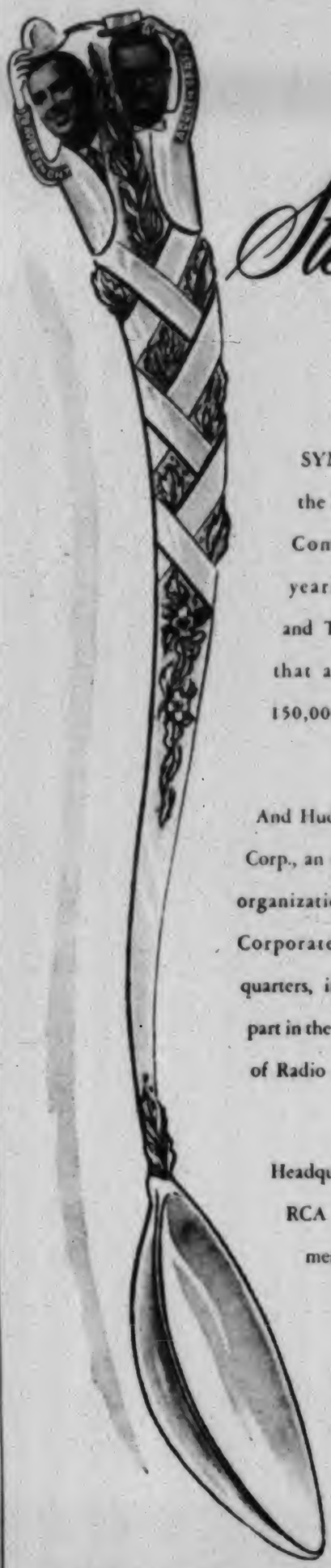
Our Heartiest Congratulations

To NBC

On Its Silver Jubilee!

We are grateful for the wonderful way you have treated us, and hope our association will continue to be a long and happy one.

DEAN and JERRY



Sterling!

SYMBOL of our tribute to the National Broadcasting Company . . . whose 25 years of service in Radio and Television are heirlooms that are treasured by over 150,000,000 Americans.

And Hudson Radio & Television Corp., an old, reliable distributing organization with a brand new Corporate name, in brand new quarters, is privileged to play its part in the ever-expanding horizons of Radio and Television.

Headquarters for RCA Tubes, RCA Parts, RCA Test Equipment and RCA Batteries.

AUTHORIZED RCA DISTRIBUTORS

HUDSON RADIO & TELEVISION CORP.

Formerly Newark Electric Co., Inc., of New York

Office, Warehouse & Salesrooms: 48 West 48th St., New York 19, N. Y.
Downtown: 212 Fulton Street, New York 7, N. Y.

A SALUTE TO NBC

On Its Silver Jubilee

MARGUERITE PIAZZA

Singing Star of NBC-TV
Show of Shows and
Metropolitan Opera

TV, Opera and Concert Management
Coppicus, Schang & Brown, Inc.
div: Columbia Artists' Management

SINCERE CONGRATULATIONS TO OUR FRIENDS AT NBC . . .

To Niles and Joe and Charles and Jack—
To Carleton, Norm and Paul—
To Sheldon, Buck and George and Bill—
Best Wishes to "you all."
We wish instead of printed words
We could do this copy "live"
And cut loose with a Rebel yell
As you reach TWENTY-FIVE!

WSFA

"Montgomery's First Station"

NBC IN MONTGOMERY, ALA.

GREETINGS

N • B • C

ON YOUR

SILVER ANNIVERSARY

BORO HALL LUMBER CO.

Manhattan Bridge Plaza
BROOKLYN, N. Y.

New Hyde Park
LONG ISLAND

JACK CARSON
Salutes NBC

ALL-STAR REVUE

WITH

LOLA ALBRIGHT
HONEY BROS.

Written by
NED HIKEN

Produced by
COBY RUSKIN

Executive Producer
PETE BARNUM

FILMCRAFT PRODUCTIONS

Congratulates NBC,

and thanks JOSEPH H. McCONNELL, PAT WEAVER, GENERAL MUNSON, STAN OSGOOD, JOHN WEST, NORMAN BLACKBURN, EARL RETTIG, DICK GRAHAM, ED SOBEL, and all the men of NBC in New York and in Hollywood for your grand cooperation.

FIRST with the "Life of Riley" series (1949-50) for Pabst (through Warwick & Legler), Irving Brecher, Producer . . . the *first* sponsored network film program . . . on the NBC-TV network.

AND FOREMOST with Groucho Marx's "You Bet Your Life" — now in our second year of filming this top-rated audience participation-comedy program (covering all of the 62 TV markets in the U.S.) for the DeSoto-Plymouth Dealers (through BBD&O), John Guedel, Producer . . . on the NBC-TV network.

IN TV FILM Filmcraft has stressed only top quality TV film.

The current Groucho Marx TV program is being filmed in a one-hour take, without interruption, using 8 cameras, Filmcraft's own developed 2,000 foot magazines, and Filmcraft's own developed synchronizing system. Important experiments have been made in key lighting, shooting, and film developing and printing, to meet the unique needs of the electronic projectors of television stations. Filmcraft has trained its camera, lighting, and editing crews especially for TV film work.

For TV packagers, this EXPERIENCE is a MUST. The future of the star or the sponsors' product is far too important to be put in the hands of an inexperienced producer.

Film is also BUDGET conscious. Filmcraft's budgets are as low as any in the industry without losing top quality. All crews are union, and all sound is licensed.

FILMCRAFT PRODUCTIONS

ISIDORE LINDENBAUM, President
FERENZ H. FODOR, Production Head

8451 Melrose Avenue
Los Angeles 46, California
WEbster 3-9281

for the record...

because of your record...

CONGRATULATIONS!
NATIONAL BROADCASTING COMPANY

ADVANCE RECORDING PRODUCTS COMPANY
36-12 34th Street, Long Island City, N. Y.

FOR NBC

SAM FULLER

COLGATE COMEDY HOUR

CONGRATULATIONS TO

NBC ON ITS SILVER JUBILEE

S. FINCK COMPANY
Floor Covering Suppliers
343 Broadway, New York City

The Billboard

HONOR ROLL OF HITS

The Nation's Top Tunes

1. Because of You

CO 39362 (4 39362)—TONY BENNETT
CA 1493 (9-1493)—LES BAXTER
CR 60440 (9-60440)—BOB CROSBY O
CR 60561—ERSKINE BUTTERFIELD
DE 27666 (9-27666)—LOMBARDO & DeHAVEN
ME-5643 (5643-45)—RAY BARBER
MG 10947 (K10947)—JOHNNY DESMOND
VI-10-3425—JAN PEERCE

The #1 Best Seller Everywhere

"BECAUSE OF YOU"

BMI gives you this smash, too!

"JEZEBEL"

recorded by

FRANKIE LAINE (Columbia)
GOLDEN GATE QUARTET (Columbia)
ALEXANDER BROTHERS (Mercury)
ALLEN GREENE (Mercury)
FOUR BLUEJACKETS (Mercury)
WINIFRED ATWELL (London)
LONZO & OSCAR (Decca)
SILVER ECHO QUARTET (Manor)
FREDDIE DARIAN (Vita)
BOBBY HART (Merit)

and . . . OFF THE TOP OF THE DECK . . . ANOTHER SURE-FIRE HIT!

SOLITAIRE

SOON TO BE RELEASED ON ALL MAJOR LABELS

BMI

BROADCAST MUSIC, INC.

JULIE STEARNS, Gen. Prof. Manager

New York
HAROLD WALD
GEORGE FURNESS

Chicago
JIMMIE CAIRNS

Hollywood
EDDIE JANIS
BILLY WALTERS

TEAM-MATES for 25 years

Since the formation of the NBC network 25 years ago, WWJ has been Detroit's receiving end for the sales pitches made by NBC advertisers. WWJ has done a league-leading job of batting-in billions of dollars worth of business for these advertisers, in an era which has seen Detroit's radio audience soar from 100,000 to over two million!

FIRST IN DETROIT Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

Associate Television Station WWJ-TV

WWJ

AM — 950 KILOCYCLES — 5000 WATTS
FM — CHANNEL 240—97.1 MEGACYCLES

CONGRATULATIONS TO NBC

BOB RUSSELL

SEALTEST — "BIG TOP" — CBS-TV

Co-Creator of
"LIVE LIKE A MILLIONAIRE"
NBC-AM and CBS-TV
A MASTERSON, REDDY & NELSON Package

In Preparation
"SING TO THE MOON"
Produced by BOB RUSSELL
Music and Lyrics by
WALTER KENT and KIM GANNON
Book by DAVID De KOVEN

Signed to
Direct and M. C.
"MISS UNIVERSE PAGEANT"
Long Beach, California

Circle 7-5400

Congratulations . . .

To NBC - - - - On

Completing 25 years of Outstanding Network Service to Radio Listeners throughout the United States. May your Silver Jubilee spur you to even greater Future Accomplishments.

from your

Affiliate Since 1942

WMRF

LEWISTOWN, PA.

A Proven Test Station

BURN-SMITH CO., Inc.—Natl. Reps

KDYL

5,000 WATTS
First in Showmanship
National Representatives
John Blair & Co.

CONGRATULATIONS TO NBC

KDYL is proud to have been associated with the National Broadcasting Company for 20 of its 25 successful years, bringing the finest in radio programming to Utah.

KDYL-TV, too, is proud to be an affiliate of the NBC Network. Ever since regularly scheduled telecasts began, in April 1948, KDYL-TV has pleased Salt Lake City viewers with choice NBC programs.

We salute NBC on its remarkable accomplishments!

NBC for Utah

KDYL-TV

CHANNEL 4
First in the Mountain West
National Representatives
Blair-TV, Inc.

THE REVELERS
NBC—1927

Congratulations
NBC

ROXY'S GANG—NBC
SEIBERLING HOUR—NBC
VOICE OF FIRESTONE—NBC
ATWATER KENT—NBC
GENERAL MOTORS—NBC
SALADA TEA—NBC
CHEVROLET—NBC
IPANA—NBC
FORD SUNDAY EVENING HOUR—NBC
TELEPHONE HOUR—NBC
GOODYEAR—NBC
TEXACO—NBC
INTERNATIONAL HARVESTER—NBC
SEALTEST—NBC

—and now...

"Ford Festival"
with
JAMES MELTON
for the
FORD DEALERS
Of Your Community
NBC-TV

This NBC Silver Anniversary is an appropriate time to pay tribute to FRANK BLACK, musical director of Ford Festival, with whom I have been associated for many years. A superb musician, an eminent conductor, a warm and sincere friend.

Happy birthday to you,
Happy birthday to you.
Happy birthday, dear NBC,
Happy birthday to you.

CHARLES POLACHECK

Producer, VOICE OF FIRESTONE
Director, NBC OPERA THEATER

dragnet

HERBERT SWOPE

NBC-TV
PRODUCER-DIRECTOR

"LIGHTS OUT"
and
"THE CLOCK"

CONGRATULATIONS TO NBC

GEORGE McGARRETT
Supervisor

"YOUR SHOW OF SHOWS"

HAL JANIS
Associate

Congratulations to NBC

GORDON DUFF
DELBERT MANN
FRED COE

Philco Television Playhouse Production Staff

CONGRATULATIONS!

SID CAESAR

* * *

DITTO!

IMOGENE COCA

* * *

SAME HERE!

MAX LIEBMAN

Congratulations —

TO THE

NATIONAL BROADCASTING COMPANY

Twenty-five years of constructive community service have earned for the National Broadcasting Company a distinctive place in the daily life of most families in the United States. A welcome visitor every day, NBC is respected as a good friend, an excellent entertainer and a reliable source of information. You have served well and long, good wishes for your continued success.

KCRA

SACRAMENTO, California

●

J. Walter Thompson Company Ranks Sacramento, California, as the 69th Market in the United States with a Population of 275,659, and 1950 Retail Sales in Excess of $300,000,000.

HAPPY ANNIVERSARY!

TINTAIR

HOME HAIR COLORING

Congratulations from

Two Pioneers!

WAZL

HAZLETON, PA.

VICTOR D. DIEHM

Gen. Mgr.

NBC Affiliate **Est. 1932**

19 Years of Service to the Greater Hazleton Trading Area

ESTABLISHED 1898

Congratulations to the Founders, Officers, and Personnel of NBC on the Occasion of the 25th Anniversary

WILLIAM MORRIS AGENCY, Inc.

NEW YORK CHICAGO BEVERLY HILLS LONDON PARIS

Congratulations On Your Silver Jubilee !

We are happy to be back
with you again in the Fall on
NBC for RCA-VICTOR

PHIL HARRIS - ALICE FAYE Program

5-5:30 PST 8-8:30 EST

Congratulations
NBC
On Your 25th

From Us Enjoying
Our 28th

• • •

A Recent Conlan Audience Listening Survey Revealed That . . . .

THE FIRST THIRTEEN DAYTIME PROGRAMS IN ORDER OF POPULARITY WERE ON

WBRE

• • •

THE POWER OF THE LARGEST LISTENING AUDIENCE IN WILKES-BARRE . . . . WYOMING VALLEY

THERE ARE DIFFERENT KINDS OF POWER AND WE HAVE THE KIND THAT COUNTS!

WBRE
WILKES-BARRE PENNSYLVANIA
AM-FM AFFILIATE

BEST WISHES TO NBC ON
ITS SILVER JUBILEE—

CARLTON E. MORSE
Productions

LONG MAY YOUR NETWORK...

Congratulations

NBC

on your 25th anniversary

from **LOUIS G. COWAN,** *Incorporated*

These Cowan shows now on NBC:

Paul Winchell-Jerry Mahoney Speidel Corp.
Bert Parks Show General Foods Corp.
Bill Goodwin Show General Electric
Quiz Kids Miles Laboratories
Fearless Fosdick

LOUIS G. COWAN, INC.

NEW YORK
675 Madison Avenue
New York 22, N. Y.
PLaza 9-3700

CHICAGO
8 S. Michigan Avenue
Chicago 3, Ill.
RAndolph 6-2022

HARRY SOSNIK

Musical Direction

The New

KATE SMITH EVENING SHOW

NBC-TV

THE SHOW GOES ON

CBS-TV

4TH YEAR

TREASURY GUEST STAR

TRANSCRIPTIONS

COMPOSER NBC's "SILVER JUBILEE" SONG

Dorothy WARENSKJOLD

CONCERT • OPERA • RADIO • TELEVISION

Leading Lady
• JAMES MELTON, Ford Festival

Leading Lady
•GORDON McRAE, Summer Railroad Hour

Guest Artist
• VOICE OF FIRESTONE

Guest Artist
• STANDARD OIL HOUR

Direction COLUMBIA CONCERTS BUREAU
EVANS and WEINHOLD DIVISION

Greetings to the

National Broadcasting Company

on their

SILVER JUBILEE

(We Join "America's Number One Network" Sept. 30)

WBML

MACON, GA.

GENERAL ENTERTAINMENT CORPORATION

G E C

FOR TELEVISION

The Adventures of Tom Swift
Five times weekly, 15 mins.
Live or film.

Candlelight Revue
Intimate variety show. Live.

Transcontinental Highway
Half hour dramas featuring Broadway actors. Live or film.

RADIO TRANSCRIPTIONS

Hollywood's Open House
52 Half hours, with JIM AMECHE as M. C., the orchestras of RAY BLOCH and ENRIC MADRIGUERA and starring 105 big name performers.

In preparation:

The Casebook of Fear
52 Quarter hours of tense suspenseful dramas with big name stars.

The Adventures of Tom Swift
260 quarter hours (5 times a week)

Executive Director: HOWARD G. BARNES

OFFICES: 40 E. 49th ST., New York 22, N. Y. PLaza 9-8266

NBC

CONGRATULATIONS

FROM

ED WYNN

THE FIRE CHIEF

NBC RADIO, 1932-33-34-35

AND FROM

ED WYNN

(THE PERFECT FOOL)

NBC-TV

4-STAR REVUE, 1950-51

ALL-STAR REVUE, 1951-52

NBC'S DOORWAY TO THE TOLEDO MARKET FOR 15 YEARS

WSPD DOMINANT STATION IN NORTHWESTERN OHIO FOR 30 YEARS

WSPD is proud to salute the National Broadcasting Company on its 25th Anniversary . . . 25 years of continued progress and exemplary contributions to the broadcasting industry. For the past 15 years of affiliation with NBC, WSPD has felt privileged to be an integral part of this outstanding organization and by analyzing our own audience reaction over these many years we firmly believe that NBC has set an example of radio programing, commercial policy and broadcasting integrity that will live as a representative pattern for broadcasters in centuries to come. Most of all WSPD extends thanks to NBC, on behalf of our Northwestern Ohio listeners, for its outstanding contribution to the "American Way Of Life."

WSPD TOLEDO, OHIO
A Fort Industry Station
5000 WATTS • N.B.C.

WSPD-TV
CHANNEL-13

Represented Nationally by THE KATZ AGENCY, INC.

Greetings

from

CHARLES FRIEDMAN

Producer-Director

1950-1951

EDDIE CANTOR
FRED ALLEN
TONY MARTIN
ABBOTT & COSTELLO
JAMES MELTON *

TV Debut

1951-1952

EZIO PINZA
MILTON BERLE

Colgate Comedy Hour
Sept. 23rd

Thanks
NBC AND THE WILLIAM MORRIS AGENCY

* FORD FESTIVAL

Clarksburg and Central West Virginia

congratulate NBC on their Silver Anniversary

and for the wonderfully entertaining and educational programs broadcast during the past 12 years through—

WBLK

14 years at 1400 in Clarksburg

Congratulations NBC On Your 25th Anniversary

ERNEST D. GLUCKSMAN

Producer—Director

NBC-TV

Martin and Lewis
and Other Colgate Comedy Shows

Faye and Skitch

WKY is happy to present NBC

WITH THESE

"Sterling"

HOOPER RATINGS ON NBC'S

Silver Jubilee Anniversary

WKY AM TV

930 KC
NBC

CHANNEL 4
955 FT. TOWER
OKLAHOMA CITY

Oklahoma's FIRST RADIO STATION
Serving Oklahoma for 31 years

Oklahoma's FIRST TV STATION

* April-May Hooper Index, 1951

OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING CO. • THE DAILY OKLAHOMAN • OKLAHOMA CITY TIMES • THE FARMER-STOCKMAN
Represented by KATZ AGENCY, INC.

SERVING NORTHEASTERN MICHIGAN FOR NBC

★

SAGINAW BROADCASTING CO.
RADIO BLDG.
SAGINAW MICHIGAN

CONGRATULATIONS
TO
NBC ON ITS SILVER JUBILEE

NORMAN FELTON

DIRECTOR

ROBERT MONTGOMERY Presents
YOUR LUCKY STRIKE THEATRE

We are proud to serve

NBC

SANFORD ELECTRONICS CORP.
Wholesale Distributors

RCA TUBES

157 Chambers Street, New York 7, N. Y.

CONGRATULATIONS

National Broadcasting Company

on your

25th Silver Jubilee Celebration

Sincerely yours

S. WOLF SONS

771 Ninth Ave., New York City 19, N. Y.

PAINT DISTRIBUTORS SINCE 1869

Congratulations

NBC

on your

SILVER JUBILEE

Spike Jones

Congratulations, NBC

HERE'S LOOKING FORWARD TO YOUR 125TH!

Brian Donlevy

(Steve Mitchell)

in "DANGEROUS ASSIGNMENT"

A SALUTE to NBC—

JOHN GART

Musical Director
SPEIDEL SHOW — NBC-TV

Congratulations to NBC

from

KODY

NORTH PLATTE, NEBRASKA

Located on the original "Buffalo Bill" Cody Ranch

Thanks to NBC for Giving Me My Start in Radio . . . and TV

LANNY ROSS

My Congratulations

and Best Wishes

to NBC

DANNY THOMAS

First* NBC Affiliate in the Southwest

*...and STILL First!

Radio Southwest

The Only Mass Medium Covering This Great Southwest Market...

Martin B. Campbell, General Manager

Radio Service of The Dallas Morning News

EDWARD PETRY & CO., Representatives

WFAA
DALLAS
820 570 TV
50,000 Watts 1,000 Watts Channel 8

CONGRATULATIONS, NBC,

CAROLINE BURKE

And Thanks for Letting Me Be

TV PRODUCER-DIRECTOR

Inside Frisco

Continued from page 43

morning years ago. Don't know if they're still mad, but the two doctors were Van Fleming and Don McNeill, now Chicago's famed "Breakfast Club" star . . . Back in 1932 a young fella earning $225 a month handed a dog-eared script to Sam Dickson and said: "I've written a dramatic show, but I'm disgusted with it. You think it has the ingredients for a serial that might run a few weeks?" Dickson certainly thought so, for the writer was Carleton E. Morse and the story was "One Man's Family." It's still going strong.

Rags-to-riches fella of the year must be Dave Brubeck, who won an award for the best small band of the year. Couple of years ago Dave was an unknown college student introduced to radio by KNBC . . . A local character on a radio show here coined the phrase "Who dat man?" one night, and thereafter went on to fame. I knew him then as Hal Peary, who made his name as "The Great Gildersleeve" . . . Dick LeGrand, "Mr. Peavey" of the Gildersleeve show, also started at KNBC. Another entertainer of the same vintage who chose to stay in San Francisco is Judy Deane. She now hypos KNBC's AM schedule for an hour six days per week . . . KNBC started out in San Francisco in 1922 as KPO, and didn't change call letters until 1947 . . . This could be a disastrous item, but I'm electing KNBC's Mary Lou Turner, Fay Pattee Smith, and Verna Herbert to my Pretty Doll Club . . . Nomination for the name most frequently mentioned in the prayers of the top recording artists: KNBC's Jimmy Lyons, the disk jockey who makes 'em . . . I wouldn't believe it myself, but the General Electric people once claimed that KNBC broadcast for a solid year without being off the air more than a total of 12 seconds . . . Local musicians are still talking about a young San Francisco orchestra director who would take his place on the podium at scheduled rehearsal time even if there were no players to direct. He's a big name now, but hasn't changed much. Fella named Meredith Willson.

Rin Tin Tin III Goes Into Telepix

Hollywood, Sept. 28.

Rin Tin Tin, the old canine hero, was a capable actor but Rin Tin Tin III is about to do something his great-grandpappy never did.

The offspring is going to star in a series of TV adventures with Harry Webb as producer-director and William F. Broidy as executive producer.

Man To Watch

Continued from page 43

lin' exclusive, he was quietly organizing a staff that would have to be reckoned with in the years to come. While he was hailed by his contemporaries for a shrewd piece of strategy, McFadden merely nodded his appreciation and were it not for Daily Variety the deed would have gone unnoticed. He would have been the last to throw his hat in the air.

The coup he engineered caught the rival CBS station off balance. Hottest copy of the day at the time was general MacArthur and McFadden was determined that his reception in Washington be seen first on KNBH. CBS shared the same thought and the race was on. All the time the Columbians allowed that he'd take the event off the Chicago end of the cable, its own plan. McFadden sneaked a march and had a plane standing by at Omaha, the then western terminal of the cable. He won out with hours to spare and CBS' Merle Jones was the first to congratulate him.

This year KNBH will have the Rose Bowl game and world series, to the utter chagrin of competitive stations. There'll be more to come. A young man to watch is Tom McFadden. The others won't know what hit them until after they're hit. That's the way he likes to work, quietly and efficiently. As a competitor he is admired for his ethics. As a man, there is none better liked in the business.

The two seem to go together—KNBH and Tom McFadden.

me too . . .

ALICE FROST

NBC THE SCREEN DIRECTORS PLAYHOUSE

NBC TALES OF THE TEXAS RANGERS
Starring
JOEL McCREA

NBC DANGEROUS ASSIGNMENT
Starring
BRIAN DONLEVY

NBC THE WHISPERER
Starring
CARLETON G. YOUNG

NBC NIGHT BEAT
Starring
FRANK LOVEJOY

Our Thanks to the
NATIONAL BROADCASTING COMPANY

DON W. SHARPE
(Agency)

NBC

WSYR

WSYR heartily joins the radio industry in congratulating NBC on its Silver Jubilee.

For 15 of NBC's 25 years, WSYR has shared the network's fortunes, and by its own great growth, WSYR has added to the network's strength.

From a 500 watt AM Station in 1936 when we joined NBC, WSYR has grown to 5000 watts AM . . . has added FM . . . has added TV.

WSYR looks forward to the next 25 years with NBC. May it be a period of even greater service to the viewing and listening audience . . . of greater effectiveness for our advertisers.

AM • FM • TV

SYRACUSE, N. Y. *Headley-Reed, National Representatives*

Ex-St. Louis Cop, Now Disk Jock, Suing Police Dept. For Old Job to Aid Others

St. Louis, Sept. 25.

Harry Fender, who returned to show biz as a disk jock at KWK, after serving 14 years as a local bluecoat, last week filed suit in the local circuit court asking that he be reinstated as a cop. Fender has no intention of again making a career as a law guardian, but said purpose of the suit is to "straighten out for the present and future policemen" the department's "pension fund mess."

When Fender quit the department in 1945, he did not withdraw his payments to the fund as, under department regulations, he was eligible to rejoin the force within four years. He, with 36 others, all of whom had withdrawn their payments, applied for reinstatement in 1949 but were turned down. On the day of the rejection the Board of Police Commissioners adopted a rule establishing 38 as the maximum age for appointment. Fender, at that time, was 49. The board also asserted it had no official connection with the pension fund. Fender, who asks for the restoration of his rank of detective-sergeant as of Aug. 5, 1949, said, "I worked with those cops I like them and I want to help them."

Robt. Q. Lewis' European Quickie; Taping in Paris

Robert Q. Lewis' airflight to Paris on Sunday (24), and sailing home on the S. S. Caronia the ensuing Friday (28), will necessitate missing only one Saturday night "Show Goes On" telecast over CBS. It will be this Saturday (29), with Bill Goodwin substituting. Lewis' interim four-a-week deejay shows for CBS are being taped in advance.

Lewis will also tape-record interviews in Paris with Edith Piaf, Jacqueline Francois, Lucienne Boyer, Borrah Minevitch, Maurice Chevalier (he wants him to talk on the State Dept. visa nix), Cynda Glenn (Yank comedienne slated to star in the new "Folies Bergeres" revue), et al.

Trip primarily is in the nature of a quickie vacation most of the rest coming from the sea voyage home.

Indianapolis—Joe Rockhold, formerly with WLW, Cincinnati, and WLS, Chicago, has been appointed program director of WXLW here. Rockhold was featured player in "National Barn Dance," "Tom Mix," "Ma Perkins" and other radio serial dramas.

To The
NATIONAL BROADCASTING COMPANY
OUR SINCEREST AND HEARTIEST GREETINGS

AL GOODMAN
and His Orchestra

Colgate's Comedy Hour—TV
Al Goodman's Music Album—NBC
RCA Victor Records

Congratulations

ALAN NEUMAN

Director
NBC TELEVISION

Congratulations NBC

CAVALIER ENTERPRISES

ROBERT YOUNG, President

EUGENE B. RODNEY, Vice-President

Proudly Presents
(For the Third Consecutive Year)

Father Knows Best

THURSDAYS, 8:00 P.M., EST

Starring

ROBERT YOUNG as Jim Anderson

with

DOROTHY LOVETT as Margaret
RHODA WILLIAMS as Betty
NORMA JEAN NILSSON as Kathy
TED DONALDSON as Bud

Written by

ED JAMES

Supervised by

AL KAYE

Directed by

FRANCIS VAN HARTESVELDT and MURRAY BOLEN

Music by

ROY BARGY AND HIS ORCHESTRA

Sponsored by

MAXWELL HOUSE COFFEE

BENTON & BOWLES, INC.

Congratulations **NBC**

An original NBC affiliate looks to the future with the confidence expressed twenty-five years ago.

WTIC

THE HONEY DREAMERS

NBC-TV and RCA VICTOR Artists

Opening Oct. 8 **STATLER HOTEL** CLEVELAND

Dir.: MCA Artists Mgt.: ART WARD, Bayside 9-9046

BEST WISHES

KINGMAN T. MOORE

NBC-TV

Director for

DEAN MARTIN and JERRY LEWIS
ABBOTT and COSTELLO
JACKIE GLEASON
SPIKE JONES
DONALD O'CONNOR
COLGATE COMEDY HOUR

Simon Succumbs To 50G Chi Deal

Chicago, Sept. 25.

In one of those sudden and somewhat embarrassing switches after all the adieus were made, Ernie Simon and Balaban & Katz theatre circuit signed a radio-TV pact which will keep the comic spieler on the Windy City ether. Simon was all set to trek to New York for a pact with WOR when the B&K deal, with its reported $50,000 annual tab, was pitched at him last week.

Gabber has long been identified with B&K's WBKB tele station in his nightly "Curbstone Cutup" role. B&K prexy John Balaban, looking to the day when the parent United Paramount Theatre company merges with the ABC network, succeeded in convincing Simon his future lies in Chicago. Theatre circuit will handle all of his AM and TV deals.

B&K wrapup was made possible by the fact that Simon had been let out of his various broadcast projects to take the WOR deal. Art Harre, WJJD general manager, had okayed the ankling of the pact at that AM indie which had aired Simon 18 hours weekly. He was also granted an out from a verbal pact with WMAQ to take over its nightly "Chez Show" because the WOR offer came up even before the local deal was put on paper.

WBKB plans to open an afternoon slot for Simon at the end of the baseball season and his new handlers are looking around for suitable radio deals.

TV HEALTH EDUCATION CLINIC SET FOR OCT.

One-day clinic on use of tele for health education will be sponsored by the American Medical Assn. at the Biltmore Hotel, N. Y., Oct. 16. Reps of agencies, networks and health education organizations met last week on the program.

Among those on the steering committee are: Erik Barnouw of Columbia U.; Dorothy Kemble, Mutual; Charles Philips, WNBC-WNBT, N. Y.; Dr. Roy K. Marshall, WFIL, Philly; Lynn Poole, of DuMont's "Johns Hopkins Science Review"; Robert Saudek, Ford Foundation; Seymour Siegel WNYC, N. Y.; G. W. Tasker, Cunningham & Walsh; Ruth Trexler, ABC; William Vance, McCann-Erickson; Dr. Thomas Coffin, NBC-TV; Charles Underhill, ABC-TV; Davidson Taylor, CBS-TV; Sig Mickelson, CBS-TV, and Mary Beaty, J. Walter Thompson.

Kirchner's Chi Spread On 'Operations Storekeeper'

Chicago, Sept. 25.

Claude Kirchner, emcee of WENR-TV's "Housewives' Holiday," has launched his own "Operation Storekeeper" to woo grocery sponsors aboard the Tuesday and Thursday afternoon offering. Kirchner last week lined up four food accounts for a sellout of the Thursday segment with several more ready to go on the Tuesday show.

Deals are predicated on Kirchner providing "plus" service with personnel appearances at store openings, distrib meetings and other events.

Buying in on "Holiday" are Duffy-Mott Co., Hills Bros., for Dromedary Products, Marcal Paper Co. and Sunsweet Prunes.

Subscriptions Aid Penn River Towns Get Tele

Pittsburgh, Sept. 25.

Nearby neighboring communities of Charleroi and Brownsville, as well as the surrounding districts, all of which are located in river valley towns, are finally going to get TV. Reception has been impossible there up until now, but towns are having a $212,000 antenna system built, and will sell rights to citizens on a subscription basis.

The same thing has already been done here in the Blawnox community, and several other sections in this area which heretofore have been unable to receive teevee signals are plotting similar projects.

WATCH MR. WIZARD

on the NBC-TV Network from Chicago

•

WATCH the show that in just 9 weeks changed the breakfast habits in 10% of homes reached. (Market Facts, Inc.).

•

WATCH the show that in just 5 months built a 10.00 rating and climbed to third place in kid show popularity. (American Research Bureau, July).

•

MR. WIZARD CREATED, WRITTEN BY AND STARRING

DON HERBERT

•

A HERBERT S. LAUFMAN PRODUCTION

•

JULES PEWOWAR, Producer

OUT OF THE WILD BLUE YONDER

America strengthens her defenses and WDEL-TV dramatizes for Delawareans the needs and methods for mobilization. Programs and spot announcements point up recruiting campaigns, defense bond drives, governmental aims of all types. "Your Air Force at New Castle," a weekly program presented by the Public Relations Staff of the 113th Fighter Interceptor Wing, typifies this WDEL-TV service to its viewers, brings into sharp focus "the wild blue yonder" and the men who traverse it. Delawareans depend on their local station for such programs, look to Channel 7 for information concerning their civic responsibilities and privileges.

WDEL-TV

Wilmington, Delaware

A Steinman Station

WDEL

Represented by
ROBERT MEEKER *Associates* Chicago • San Francisco • New York • Los Angeles

D. C. Still Looks

Continued from page 44

to the Capital. This also was a pooled industry telecast, but somehow the Washington staffs of the four TV stations managed to keep control of it.

This time the cameras were in about the same places as for the Truman inaugural, but the control center was set up at the Wardman Park Hotel studios of WNBW. Coproducers were Charles Kelly, WMAL-TV program director and Ralph Burgin, who holds the same post at WNBW.

Their coverage of Gen. MacArthur's day before Congress started with his departure from his hotel, covered him outside the Capitol, inside speaking, leaving the Capitol, coming up Pennsylvania avenue, and arriving at the Washington Monument grounds. It was fine TV coverage of a public event. It had continuity and those watching the parade at home saw more of it by far than those lining the Avenue, without being confused by overabundance.

The major mishap occurred just as Gen. MacArthur was leaving his hotel. There had been some trouble there, as at other places, about the honoring of special press passes. As the general's car rolled out of the Statler driveway and turned down I street, WNBW Producer-Director Joe Browne breathed a sigh of relief. In spite of all obstacles, he had done his duty by NBC and sent his picture to the combined television networks.

He did not learn until later that someone in New York had chosen that moment to cut in with a commercial.

The Washington TV station of one network did finally get a chance to originate the first regularly scheduled entertainment program here this summer. Its title was "Heritage" and without benefit of ballyhoo, premiere junkets or other publicity fireworks, its blend of art and music drew barrels of letters and got critical praise accorded to few other NBC-TV programs.

There are those who think that Washington, and other cities not regarded as production centre as well, have a lot to offer television in the way of variety. All of the production wizardry in the industry isn't centered in New York, Chicago and Hollywood.

There is talent here in Washington, too. We may not have anyone who can match necklines with Dagmar, but we got a fellow who was lip-singing to phonograph records long before that Cincinnati chap was heard from.

Philadelphia — Two additions have been made to the sales staff at WIP: John R. Mahoney, formerly of WFLN, and Sidney Muskett, formerly with the Sports Broadcast Network . . . Ramon Bruce, WHAT disk jockey, has switched nitery affiliations from the 421 Club to the Rainbow Room at the Club Ebony

CONGRATULATIONS

N.B.C.

"MAY THE GOOD LORD BLESS AND KEEP YOU"

MEREDITH WILLSON

A salute to NBC

on its Silver Jubilee

from THE TEXAS COMPANY

TEXACO

REG. T. M.

MILTON BERLE, and a host of guest stars,
appear every Tuesday night on the Texaco Star Theater.

Good Luck To
MY NEPHEW
N B C*

From

YOUR

UNCLE MILTIE

*National BERLEcasting Company

SWEET SIXTEEN

years with NBC

ED HERLIHY

Date in Manhattan With Ed Herlihy

Horn and Hardart Children's Hour

Kraft Television Theatre

The Big Show

Jack Pearl Show

Twin City Stations Prep For Winter With News, Biz Dept. Additions

Minneapolis, Sept. 25.

Twin Cities stations are bolstering their staffs for the winter. Benedict E. Hardman, American Institute of the Air instructor here, and Clayton Kaufman, INS sports editor and staff wrier at Dallas, have been added to the WCCO (CBS) news bureau staff. Hardman was a newscaster with WLOL here at one time and also a KOB, Alberquerque, N. M., news director.

WCCO also has upped Earl Steele from the announcing staff to producer. He's the husband of Sally Foster, WCCO singing star, and started his radio career in New England, where he also had summer dramatic stock experience. He formerly was a KLAC, Los Angeles, sales executive, and KMOX, St. Louis, announcer, and also served as WARC, Rochester, N. Y., program director.

Richard A. (Dick) Jensen has been appointed national sales coordinator for WTCN and WTCN-TV and for three other Ridder radio stations—WDSM, Duluth-Superior; KILO, Grand Forks, N. D., and KSDN, Aberdeen, S. D. He had been WTCN and WTCN-TV local sales coordinator, and now will work closely with the four radio and one TV stations national representatives with the primary concern to provide sales information, market data and other radio and TV facts concerning the stations to Twin Cities area advertisers. His position is newly created at WTCN, formerly having been handled by outside representatives.

Succeeding Jensen at WTCN and WTCN-TV local sales coordinator is Donald N. Borgen, previously a Rapid City, S. D., Journal advertising sales staff member.

Another WTCN and WTCN-TV staff addition is Robert A. Huelster, St. Paul, former Montgomery-Ward retail store sales promotion manager in his home city. He'll provide sales and programming information for Twin Cities area advertisers.

NBC Trenton Affiliate Presents 'Alumni Awards'

Trenton, Sept. 25.

S. Carl Mark, general manager of WTTM, the NBC affiliate in Trenton, and Fred L. Bernstein, station manager, have announced that WTTM is presenting "Alumni Awards" to 13 radio and television personalities who "graduated" from the local station.

Among those who started their careers with WTTM and have moved into wider spheres are: Johnny Thompson, vocalist on Gloria Swanson's TV program; Ernie Kovacs, comedian with NBC and WPTZ in Philadelphia; Wes Hopkins, disk jockey with WNEW in New York; Mary Wilson, with WPTZ-TV in Philadelphia; Elmer Jaspan, television director with WPTZ-TV; William R. Griffin, assistant producer with WPTZ-TV; Arnold Snyder, director of public relations at WNJR in Newark; John Scott, staff announcer with WOR in New York; Eddie Hatrak, pianist, leading music teacher, and author of a book on piano playing; Mac McGuire, radio star with Mutual and WIP in Philadelphia; Stella Fruscione, vocalist; Jack Barry, president of Barry and Enright Productions, producers of radio and television shows, such as "Juvenile Jury," and "Life Begins at 80"; Don McIlvaine, vocalist with Horace Heidt.

FROM WINNER TO WINNER

PAUL WINCHELL

AND

JERRY MAHONEY

1951 WINNERS ANNUAL AKRON SOAP BOX DERBY

(Defeating Ronald Reagan and Andy Devine)

SALUTE

NBC

WINNERS IN TELEVISION

MONDAYS, 8:00-8:30 P.M.

NBC-TV

FOR SPEIDEL WATCH BANDS

Congratulations to NBC on its SILVER JUBILEE

WHAM is very proud of its affiliation with the National Broadcasting Company—an affiliation which dates back to 1927. We gladly join with the entire industry in congratulating NBC on 25 years of pioneering leadership in radio broadcasting.

Note to Time-Buyers:

One of the great advantages enjoyed by NBC in prosperous Western New York is the coverage of clear-channel, 50,000-watt WHAM—a coverage ten times greater than that of any other Rochester station.

Superiority in physical facilities is as important today as ever . . . And bear in mind that NBC affiliate WHAM includes in its coverage almost 500,000 people who as yet have no adequate TV service, or no TV service at all . . . On a *network* basis, or on a *spot* basis, WHAM is your outstanding buy for rich, prosperous upstate New York.

For complete details on coverage of the up-state New York market, consult your nearest Hollingbery representative.

WHAM

The Stromberg-Carlson Station
Rochester, N. Y.

Basic NBC—50,000 watts—clear channel—1180 kc

GEORGE P. HOLLINGBERY COMPANY, National Representative

somebody, but somebody

must undersell WTTM...

Congratulations to NBC on its Silver Jubilee

Yet dollar for dollar, your best buy is WTTM ... because it satisfies. With time buyers who know radio best it's WTTM two to one. So, be happy, go WTTM.

CARL MARK
Executive Vice President and General Manager

FRED L. BERNSTEIN
Station & Sales Manager

Represented nationally by FORJOE & CO.

WTTM

NBC AFFILIATE
TRENTON, NEW JERSEY

Happy Anniversary to NBC...

"It couldn't happen to a nicer network"

From all of us at WBAL
IN BALTIMORE

Affiliate

Congratulations
to
NBC
on their
Silver Jubilee

ROBERT MONTGOMERY
Executive Producer
NBC-TV

Cleveland Radio

Continued from page 44

spaces on the radio schedule that badly needed filling.

WTAM got its start in reality way back in 1919 when Willard started experimenting with batteries for radio. Leonard, who had been with the Marconi Radio Co. specializing in marine radio, helped him build an experimental transmitter. When they got this into operation in the basement of the Willard factory office they got the W8XG license. Then they decided to expand, using storage batteries as the source of power.

The first real home of WTAM in its experimental stage was a corrugated iron shack way back in the rear of the battery plant lot. Architecturally it should have had one of those crescent moons cut in its only door. There was no space to spare. S. S. Baldwin was made program manager, Leonard was engineer and Art Herske, now up among the industrial brass, was announcer.

That was occupied in 1923 and on Sept. 26, 1926, as WTAM, began operating on 1,500 watts. It as the highest powered commercial station in the country. There seemed to be some fascination in this radio embryo for the air-minded. Glenn Martin, the Bells and Douglas took occasion to loaf around the shack, dodging the hot bare copper leads as best they could. When the station was moved into the Union Trust Building downtwon, one of the city's skyscrapers, Willard had progressed in his battery ideas so that WTAM was operating on 10,000 volt batteries. And using up water-cooled tubes so fast they hired Fred McCullough, inventor and tube manufacturer, to supply one each month.

After sale of the station to other interests and its installation in the Auditorium building, it was purchased by NBC. A new transmitter of the latest design was built in Brecksville, a suburb of Cleveland to the south, and the studios, control rooms and offices were established in what is now the present NBC Building on Superior Avenue in the heart of the business district.

WTAM Lives In a Vault

And not only has WTAM, under the guidance of general manager McCormick, got money in the bank, but WTAM lives in a bank. Its present quarters were the banking rooms and vaults of a defunct financial concern.

And while WTAM's home is an ideal bomb proof retreat, the WTAM folks hesitate a long time before ordering new electrical outlets in its rooms. Many of the walls are four feet thick.

When manager Royal, who had been head of Reade's Hippodrome Theater and the Keith-Albee Palace Theater here, took over the management of the station years ago, he kept WTAM at the top as an entertainment medium. In his vaudeville days he always had the "impossible" carded on the next program. And he brought the tops in the stage and concert world to his station if and when such entertainers came to town.

When we think of WTAM we are reminded of names that became a byword all up and down the radio lanes. Guy Lombardo and his Royal Canadians, Phil Spitalny, Joe Penner, Lum 'n' Abner, Ed East and Ralph Dumke, known as the Sisters of the Skillet; Little Jack Little, Ray Perkins, Bob Hope and Sammy Kaye, both natives of Cleveland, Kay Kyser, Ben Bernie, Benay Venuta, Margaret Speaks, Stoopnagle and Bud—all were familiar features of the WTAM local and net programs.

Bands, too, such as those of Austin Wylie, Emerson Gill, Ben Bernie, Leo Reisman and others were familiar WTAM local and net items. Then there was Rubinoff and his violin, who spent some of his career around the Cleveland theaters.

They didn't have quiz shows in those early WTAM days, but there was the Voice of Experience to provide the thrills. It seems, however, he couldn't take his own advice. He has become the Voice of Non-Experience.

Gene and Glenn proved one of the most successful program features on the WTAM list. Gene Carroll, with his double voice impersonating "Jake" and "Lena," and Glenn Rowell as his stooge and songster, had the town in stitches. And especially when "Jake," after a promise of marriage, left "Lena" waiting at the church.

Shame of a Sham Battle

WTAM has had some ups and downs in a program way, too. Back in the days when present mike controls were unknown, the station arranged to air a three-hour battle spectacle in Public Auditorium. It was to be a sham battle. Just after the station went on the air with the announcements and every thing, the battle started. A cannon was fired and the blast, almost directly into one of those old carbon mikes, knocked the station off the air for the rest of the evening.

WTAM has been active in covering Cleveland disasters and other notable incidents, parades, public gatherings, and sport events at the stadium. From the top of its building descriptions were aired of the East Ohio Gas Co. gas explosions which razed part of the city's East End.

In the sports department, WTAM has been outstanding. Tom Manning, the red-headed sportscaster through most of the 25 years, is known wherever sports enthusiasts collect. His coverage of Ohio State football, golf, racing and other events has been notable. His sportscasts have a personal touch that makes them of top value.

Manning has always gotten right into the front of any sports feature he was covering. A few years ago, he and the late Graham McNamee, covering the national soap box derby in Akron, were injured. They got too close to the race course and when a speedster swerved, both were knocked down. Manning finished his broadcast while waiting for the ambulance.

Back in the days when Eddie Peabody was one of the town's chief radio entertainers and often on WTAM, picking away at the Sextet from "Lucia" on his banjo, those single tube Copp sets were in use and radio was gradually emerging from the crystal stage. It was then that in far away places in America and sometimes in South America and the far Western shores of Canada, WTAM would be heard. NBC's general manager McCormick here treasures such long distance exploits now even as did manager Royal and ex-manager Vern Pribble.

In the advertising field WTAM and its TV aide, WNBK, have taken their place in the forefront. Harold Gallagher, the WTAM advertising director who grew up with radio, has won a high place in that division of the industry.

We could recall many more things about WTAM, including Doc Whipple, organist who went to New York; Hal Metzger, former program director whose hobby was violin music and painting, and the late Stubby Gordon, a noted figure among the dance band folks. Walter Logan, musical director and his fine symphony orchestra with Ben Silverberg as concertmaster wbn a big following in Cleveland's cultural circles. And, of course, all of NBC's great artists came to Cleveland via WTAM, including Edgar Bergen, Jack Benny, Rudy Vallee, Kenny Baker, Burns and Allen, Fred Allen, the Crosbys and all the rest.

NBC
in Hutchinson
KWBW
"The Talk of Kansas"
AM 1450 FM 93.1

KSL's Juve Crusade

Salt Lake City, Sept. 25.

KSL has stepped into the current furor over juvenile delinquency by starting a series of taped interviews with city officials to be included in "Intermountain-West" newscast.

Paul Royall, news chief, is handling the interviews, and keeps them hard hitting without letting officials use sessions as a whitewash outlet.

Gang Up on Reading's WHUM Bid For Experimental UHF TV Station

Washington, Sept. 25.

Plans of radio station WHUM in Reading, Pa., to start an experimental UHF TV operation were strongly opposed last week by a rival applicant, WEEU, a a device for getting "a foot in the door" to a commercial authorization.

Unique situation developed as a result of the FCC proposal to allocate Reading two UHF channels instead of one VHF channel. Both WHUM and WEEU had competed in hearings three years ago for the VHF channel, but the freeze was imposed before the contest was decided.

WHUM has told the Commission it desires "to determine the feasibility of establishing UHF transmitting facilities" and proposes to invest $500,000 to construct the station and $50,000 to $60,000 for operating it the first year. Among other things, it advised the FCC it would study UHF signal strength in the Reading area.

In a petition urging the FCC to deny the experimental application WEEU, through its Washington counsel, Leonard Marks, contends that authorization of an experimental station to WHUM at this time "would in effect be granting it a construction permit for a station which would in all respects be available for UHF commercial operation immediately upon the lifting of the freeze." Thus, WEEU declares, WHUM would have "an unfair competitive advantage."

WEEU also questions the value of the proposed experimental operation to TV development, claims it is not needed at this time and "will afford data for only one particular operating situation and which may have no general applicability."

If the application had been made two or three years ago, when the freeze had not long been in force, WEEU asserts, it might not be subject to challenge. "But now that we are on the very eve of the

(Continued on page 128)

Clear Decks For 108th TV Station

Washington, Sept. 25.

Federal Communications Commission last week cleared the way for the 108th TV station to begin operation soon when it removed its stay order on the sale of WSB-TV in Atlanta and reaffirmed its approval of the transfer of the outlet from Atlanta Newspapers, Inc. (merger of the Atlanta Journal and Atlanta Constitution) to Broadcasting, Inc. Sale price was $525,000.

Legality of the transfer had been challenged by the Georgia Tech station, WGST, in Atlanta, and E.D. Rivers, Jr., applicants for TV, largely on the ground that the Commission allowed the station to be sold after ANI had told the agency it would surrender the license in order to expedite approval of the merger. Later, the Commission stayed the transfer of the station in order to consider new charges by Rivers that several stockholders in Broadcasting Inc., had not reported their holdings in ANI.

The Commission found that the holdings involved a small amount

(Continued on page 128)

Eva Gabor, Boulton Sold For New WJZ-TV Shows

WJZ-TV, N. Y., has sold local shows to Gaylord Co. (bobby pins) and Arnold Bakers.

Gaylord is bringing back Eva Gabor on Thursdays at 7:15 p. m. starting Oct. 4. She'll do a girl-about-town interview stint filmed in N. Y. spots. Hardie Frieberg will produce. Agency is Herschal Z. Deutsch.

Arnold will back "Arnold Short Story Theatre," Wednesdays at 11-11:15 p. m., starting Oct. 3, with Milo Boulton as emcee. He'll intro two briefie vidpix lensed in Hollywood on each stanza. Agency for Arnold, which bowed out of ABC-TV's "Life Begins at 80," is Benton & Bowles. "Life," incidentally, moves into the Monday 8:30 p. m. slot on the web as a sustainer effective Monday (3).

3 BEAUS and the PEEP
FEATURED VOCAL GROUP
John Conte's "LITTLE SHOW," sponsored by Stokely-Van Camp on WNBT and NBC-TV NETWORK, Tuesdays and Thursdays, 7:30 P.M., EDST.
Mgt.: JIMMY RICH
Dir.: JOHN GIBBS AGENCY
New York, N. Y.

Gargan's New NBC Five-Year Pact; To Rome with Folsom

William Gargan, who until this spring was "Martin Kane, Private Eye," is now "Barrie Crane, Confidential Investigator." Gargan will do Crane in a radio version which kicks off on NBC next Wednesday (3) at 10 p.m., and will also star in an NBC-TV edition of the show, which will get a Tuesday 11 p.m. slot in late fall or this winter.

Star was pacted to a five-year AM-TV deal that will earn him $1,000,000 and gives him the job of producing "Crane." Contract calls for Gargan to do four radio and four video guest shots per year, in addition to his "Crane" stint. Additionally, he'll do a cross-the-board radio series on juvenile delinquency, to start in late fall.

Gargan was a late added starter to Frank M. Folsom's entourage to Italy. It capped his new pact which was further signalized via a "private eye" satire which was suddenly incorporated into the "Big Show" (Tallulah Bankhead & Co.), as taped in Paris this past weekend from the Empire Theatre.

When Charles C. (Bud) Barry, NBC programs veep left with the Bankhead-Fred Allen troupe, Gargan had thrown away a line at him about "have tux, will travel." He phoned Barry last week, before Folsom's group (the third is a banker, Tom Sheehe) took off by plane to the French capital, and told him, "Sit down; you okayed the tux and my new NBC-RCA deal okays the 'will travel'." Holding Gargan on the overseas phone Barry hastily huddled producer Dee Engelbach and the stars in his Hotel George V apartment and over the phone they cooked up the private eye satire.

RCA's head in Italy, G. A. (Joe) Biondo, flew in from Rome to accompany Folsom abroad. After their journey to Spain and Portugal, Biondo will fly back with them to the U. S. He is a U. S. citizen but stationed six months of

(Continued on page 126)

WPIX Names Ames

Lou Ames, formerly assistant program manager, has been named program chief of the N. Y. Daily News' WPIX, succeeding Warren Wade, recently resigned. Jack F. A. Flynn, formerly a staff director, was upped to administrative assistant to Ames.

Tony Azzato, formerly in charge of WPIX's film department, was transferred to Ames' staff, where he'll continue supervision of the buying for films shown over WPIX.

Berle's Backlog of Acts

Milton Berle show is lining up talent far in advance in an effort to get some degree of exclusivity for its programs. Contracts generally carry a clause providing that they'll not play other shows until their date with Berle has been filled.

Ben Griefer of the William Morris Agency, who's servicing the Berle layout, has pacted Yma Sumac, Oct. 2; Boris Karloff, Oct. 9, Rosemary Clooney, Mills Bros., Edward Arnold and songwriter Jimmy McHugh, Oct. 16; Georgie Price and Albert Dekker, Oct. 23; Vivian Blaine, Liberace and Paul Winchell, Oct. 30, with subsequent shows getting Vaughn Monroe, Connie Haines, Louis Jordan and Janis Paige.

RCA Invites Congress For Tint Demonstration; Hail D.C. Closed-Circuit

Washington, Sept. 25.

RCA will demonstrate transmission of its compatible color TV system over both coaxial cable and microwave relay here within a few weeks. A closed circuit test of such transmissions from New York and Kings Point, Long Island, last Thursday (20) was pronounced "excellent" by Brig. Gen. David Sarnoff, RCA board chairman, who came to Washington with company's top engineers for the occasion. It's expected that demonstration will be staged in time to invite members of Congress for a viewing.

Gen. Sarnoff said the reception here was as good as in New York and proved that it could have been seen just as well on the West Coast if the program had been carried over the new east-west relay.

He pointed out that, in addition to seeing a color program from New York, he also saw a remote pickup of an outdoor parade of cadets of the Merchant Marine Academy which was microwaved to NBC studios in New York and then put on the coaxial to Washington.

HIGGINS, DIGNAM EXIT BAB IN POLICY RIFT

Two key execs of Broadcast Advertising Bureau, director Hugh M. P. Higgins and public relations manager William Dignam, have resigned effective Oct. 15. Their bowout is reportedly due to differences with BAB prexy William B. Ryan over the radio-promotion bureau's policies.

Higgins, who was v.p.-general manager of WMOA, Marietta, O., before joining BAB last year and previously was with the National Assn. of Broadcasters, expects to return to radio sales work.

Dignam, who was with Alfred Politz Research outfit and on the editorial staff of Tide mag prior to his BAB connection, expects to leave BAB before the Oct. 15 date to work on a special project in the radio field.

A Champ—As Usual

Sugar Ray Robinson, who recaptured his middleweight crown two weeks ago from Randy Turpin, broke in a new vaude act on Ed Sullivan's "Toast of the Town" Sunday night (23) via CBS-TV and evidenced that he's almost as good an entertainer as he is a boxer. With his marquee lure a certainty wherever he appears, the fighter should garner plenty of coin on his upcoming vaude tour—all of which, incidentally, he plans to turn over to his favorite charities, including the Damon Runyon Cancer Fund.

Robinson opened the show with Sullivan in a display of his rope-skipping technique, but really scored in the second half-hour with his singing and dancing. He evidenced a fine sense of rhythm (natch!) and some okay bop technique in a hep version of "You're Just in Love," but then pulled the stops in a hip-swiveling little dance routine. Also impressive were his complete lack of self-consciousness and ease before the video lenses and studio audience. Roger Simon, Negro songwriter, with whom he teamed on the songs, failed to register, but more work should make him an okay partner for the champ. *Stal.*

WBKB Takes CBS Off Hook On Live Pickups in New Interim Pact

Chicago, Sept. 25.

CBS has reached agreement with indie WBKB on a new affiliation pact which will run until the web gets an FCC greenlight to purchase the station as a by-product of the pending United Paramount-ABC merger. As expected, the new contract remains essentially the same as the current one which expires next month.

Again its been a case of WBKB general manager making a few concessions to take CBS off the hook with clients who threatened to yank their shows if they weren't beamed into Chicago. WBKB again has granted Columbia the 6:30 to 9:30 nighttime slot as web controlled time but all other segments will be released to the network only at the station's discretion.

With Ronsom beefing loudly because the Mary Healy-Peter Hayes "Star of the Family" show has been getting the kine treatment on WBKB in a Tuesday night slot, station has agreed to carry it live in its regular Sunday period. Switch will be made this week. Indie has also consented to beam live the Sarah Churchill show in the Sunday 5:45 to 5 p.m. segment after the baseball season ends this weekend.

Also with the baseball telecast windup, the Garry Moore and Procter & Gamble's "First Hundred Years" daily strips go back on a live basis after a summer kine ride. P&G's "Search For Tomorrow" soaper goes into the 12:15 to 12:30 p.m. spot in kine form immediately preceding the Moore display. Indie is also holding open the 12 noon quarter-hour for CBS.

GEORGIE PRICE
One of America's Great Entertainers
BOwling Green 9-8420 60 Beaver St.
New York City

CBS Marathon In West-to-East Sunday TV 'Sneak'

CBS administered a Sunday TV punch to its rivals (23) when, as the finale of its day-long "Crusade For Freedom" campaign marathon, it staged a surprise 45-minute Hollywood-to-New York micro-relay show.

With Eddie Cantor set to premiere the NBC-TV west-to-east micro relay next Sunday, it thus remained for CBS to fire the opening L.A.-to-N.Y. gun on the TV entertainment front (which is quite distinct from the recent San Francisco Jap peace treaty pickup).

Without any previous fanfare, CBS corralled some of its top Coast stars for the "premiere," including Art Linkletter, who emceed the stanza; Alvin Childress, Spencer Williams, Jr., and Tim Moore, who portray the TV characterizations of Amos, Andy and the Kingfish, re-

(Continued on page 128)

As West Sees East

Hollywood, Sept. 25.

First east-to-west television show ever presented, the "Crusade to Freedom" marathon, was received here with excellent clarity, the video picture being every bit as good as from a local-origination program.

First reception here via the microwave relay from New York and Washington was from 9 a.m. until 1 p.m. (Pacific Daylight Time).

KTSL, local CBS outlet, and KNBH, NBC channel, carried the full four hours sent across country, but ABC's KECA-TV, didn't pick it up until 10 a.m. (PDT). Reception was equally good on all three channels.

First part of show hit the Coast at a bad viewing time, it being doubtful if there was a large audience when it began at 9 a.m., what with the late sleepers, churchgoers, etc. Lack of top names in show biz in segment received here made for little b.o. draw.

Carling Ale Paves Way For Paul Dixon TV Show

Carling's ale has agreed to move out of its 10 p.m. local slot on WCPO-TV, Cincinnati, with Paul Dixon, thus freeing the latter to do a half-hour ABC-TV network airer in that time period for Jene home permanents, starting tomorrow (Thurs.). Carling outfit is taking the 8:30 p.m. Friday time on WCPO-TV.

Dixon will also keep his 60-minute sustainer on the web, which has moved into the 9 p.m. Monday slot.

No Takers Yet On Color Gridcasts

With production of color TV sets, adapters and converters taking longer than had been anticipated to get off the ground, CBS has been unable so far to snag a sponsor for its series of nine college football games to be transmitted in color starting Saturday (29). As a result, the web is redoubling its efforts to convince bankrollers that the promotion payoff will make their investment in colorcasting worthwhile and has also decided to okay the sale of a single game to a sponsor, if the clients can be lined up that way.

Web is offering its games as a complete package for $6,325 each, including the 15% agency commission, with the package price including everything from play-by-play announcer Connie Desmond to wire services so viewers can be kept up to date on scores of other games. In addition, bankrollers must pay for two hours of time for each game. For an 11-city network lined up by CBS, the time charges will total $2,636 per game. (Evidence that the time costs represent actually only a token fee, as CBS says, is furnished by the fact that an hour of Class A time on WCBS-TV alone, the web's N. Y. flagship, is now $3,100.)

Web's new pitch to sponsors is based on the fact that it has recently received 200 slave units for color receivers. A few of these are to go to affiliate stations for

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JAEGER NAMED IN PROCKTER EXPANSION

Prockter Syndications International, new distrib outfit for radio, television and theatrical film shows, named Andrew P. Jaeger, former director of DuMont's film operations, as veepee and general manager yesterday (Tues.). New agency, board-chairmanned by indie radio-TV packager Bernard J. Prockter, will specialize in syndicating radio and TV film packages but will also handle a limited number of theatrical features, according to prexy Paul White.

In addition to Prockter, White and Jaeger, the officers of PSI include Leonard Loewinthan, veepee and general counsel, Clement J. Wyle, ad-publicity veepee, and Barney Solomon, treasurer.

ONE MAN'S FAMILY
With Bert Lytell, Marjorie Gateson, Russell Thorson, Lillian Schaaf, Eva Marie Saint, James Lee, Robert Wigginton, Walter Brooke, Susann Shaw, Madaline Belgard, Tony Randall, Jim Boles, others; Bob Sheppard, announcer
Writer: Carlton E. Morse
Producer: Richard Clemmer
Director: Edgar C. Kahn
30 Mins.; Sat., 7:30 p.m.
MANHATTAN; MILES
NBC-TV, from New York
(Scheidler, Beck; Wade)

"One Man's Family," which has been on NBC radio for 19 years, returned Saturday (22) for its third season on NBC-TV. This show should continue as a strong entry. It's a warm drama with fairly good emotional values and often delves into problems that are faced by real people. This despite the fact that the well-to-do and socially prominent Barbour family is above the financial and educational status of the average American household.

The season's initialer started slowly, being mainly of an expository nature. It introduced over a dozen characters, bringing the viewer up to date on their relationships and inter-relationships. However, the quickie scenes setting the various dramatic conflicts were well done with fairly natural transitions, and since most of the Barbours are familiar figures to a large number of viewers, the panoply of characters wasn't confusing. Plot line emerged eventually with the child Teddy getting a mysterious gift, with future episodes probably to take the direction of a kidnap threat. Stanza ended with a typically soaper cliffhanger note.

Casting is fine, representing a sizable talent expenditure with Bert Lytell as Father Barbour, Marjorie Gateson as Mrs. Barbour, Russell Thorson as son Paul, Lillian Schaaf as Hazel, Eva Marie Saint as Claudia, James Lee as Clifford and Robert Wigginton as Jack. Walter Brooke is Hazel's husband Bill; Susann Shaw, Beth Holly; Madaline Belgard, Teddy; Tony Randall, Mac and Jim Boles, Joe. They all did a neat job with excellent direction and a multiplicity of good sets. Indicative of the realistic approach is the fact that two of the Barbour women were shown pregnant, an aspect of life that most series are afraid to handle, even though it can add to a show's human values.

Commercials for Sweetheart soap (which alternates sponsorship with Miles Labs) were top-flight. Animated plug was cute and the middle item, in which a magazine cover "came to life" with the model touting the product, was effective. *Bell.*

NELLY GOLETTE SHOW
Producer: Lyle K. Engle
Director: Roger Bower
15 Mins., Tues., 8:30 p.m.
Sustaining
WOR-TV, New York

Although Nelly Golette, a French import, was up against strong Yank competition on rival webs, her preem (18) came across with confidence and ease. Program, however, only added up to mild TV fare despite neat blending of French and English songs and some top keyboarding. Mlle. Golette was informal and charming throughout but lacked the vivacity and stylization of some of the more familiar Parisienne chanteuses to live to the 15 minuter any sock values.

She's a singer, composer and pianist and displayed all her talents on the opening stanza. She showed up best on the 88. Her keyboard interpretation of "Stormy Weather" had drive and originality. Mlle. Golette opened with a vocal of her own composition, "The Dancing Forest." It was a so-so melodic item which didn't get any help from the French lyric. "Somebody Loves Me" (sung in English) suffered by her overly cute vocal but "Alouette," a bouncy Gallic tune, came across with impact. She closed nicely with a medley of her hometown faves which included "Pigalle" and "Paree."

Program moved along at a clicko pace but camerawork was static. *Gros.*

Dick Fortune to WDTV

Pittsburgh, Sept. 25.

Dick Fortune, veteran Pittsburgh newspaperman, has been named director of publicity for WDTV, city's lone television channel. Appointment was made last week by Harold Lund, manager of the DuMont owned and operated station, and becomes effective Monday (1).

Fortune has been with Scripps-Howard Press here off and on for several years in various capacities including a stretch in sports and as assistant to Kap Monahan, sheet's drama critic.

ALAN YOUNG SHOW
With Charles Coburn and Polly Bergen, guests; others; Lud Gluskin orch
Producer: Ralph Levy
Director: Alan Dinehart
Writers: Nate Monaster, Stanley Shapiro, Young
30 Mins.; Thurs., 9 p.m.
ESSO-KROGER
CBS-TV, from Hollywood
(Marschalk & Pratt; Ralph H. Jones)

Any comedian who can afford three or more writers should be able to come up with some amusing situations for the preem show of his new season, but Alan Young was not so lucky via CBS-TV last Thursday night (20). Stuff inflicted on the comic (for which he must share the blame, since he's listed as a scripter, too) was just what makes viewers switch to see what's playing on another channel. And, in this hotly competitive era for ratings, Young had better get better writing, or else.

Show followed the same format it's had for almost two years now on CBS—two situation comedy sketches separated by a name vocalist doing a single tune. Young's first skit last week was bogged down in some drawn-out slapstick and an overdone situation, which helped negate an okay punchline. Second skit, with Charles Coburn guesting, should not have happened. It had Young as a near-blind helper in an optometrist shop, trying to fit the equally-blind Coburn with a pair of glasses. It seemed strange that such seasoned performers as both Young and Coburn would participate in such doings.

This show is kinescoped on the Coast and it should be mentioned that the second skit was not the one originally aired in Hollywood. That one had to do with a fruit-market, which was presumably pulled when Kroger, one of the two regional sponsors, objected. But something better should have replaced it. Polly Bergen, who made her video bow on this show last year and later won featured spotting in two Dean Martin-Jerry Lewis films, had the solo spot in the middle. She tried to get too much feeling into "Old Black Magic," which didn't yield best results.

Program was also marred by erratic editing of the kine, which had Young jumping in and out of the curtain without warning. That situation should be eased, though, when the show starts coming in live from the Coast in about a month. *Stal.*

NEWS PREVUES
With Frank Ahlgren
Writer: Ahlgren
Producer-director: Jay Scott
5 Mins.; Sat., 10 p.m.
COMMERCIAL APPEAL
WMCT, Memphis

Here's a novel idea of spotlighting the news columns of the Sunday Commercial Appeal every Saturday night with Frank Ahlgren, editor the Scripps-Howard a.m. daily, handling the "prevue" news beat before the local cameras in topflight fashion. This well-paced, five-minute package presents a capsule digest of highlight news events. Editor Ahlgren is sock in handling the straight news reporting and emceeing the show.

In addition to keeping the show moving along at a brisk pace, Ahlgren also shows a down-to-earth style of handling his own editorial comments. *Matt.*

DAVID CRANDELL
Congratulations to NBC NBC TV Director
Cameo Theatre, Roberta Quinlan, John Conte, The Comedy Hour, Paul Winchell, Bill Goodwin.

THE ARTHUR MURRAY PARTY
With Bil & Cora Baird, Fran Warren, David Street & Mary Beth Hughes, Herkie Styles; Kathryn Murray, emcee; Emil Coleman Orch
Producer: Frederick Heider
Director: Leslie Gorall
30 Mins.; alternate Wed. 9 p.m.
ARTHUR MURRAY, INC.
ABC-TV, from New York
(Ruthrauff & Ryan)

Designed to drum up business for some 230 Arthur Murray dance studios throughout the country, "The Arthur Murray Party" made a slow start from the barrier Wed. (19) despite tuneful guest stints from Fran Warren and the David Streets (Mary Beth Hughes). Studio "party" theme, for one thing, was allowed to become too cumbersome and noisy due to presence of too many couples on the set.

Hostess Kathryn (Mrs. Arthur) Murray showed promise as a conferencier. However, she should exercise more restraint in the future instead of participating in the routines of virtually every guest on the show. The femcee, no doubt, has versatile qualities but there's no need to flaunt them.

Half-hour variety show, which will be aired on alternate Wednesdays rolled with Street and Miss Hughes warbling a pleasant duet. Comic Herkie Styles followed with some rapid-fire gags that weren't as funny as studio laughter would indicate. Puppets of Bil & Cora Baird provided a neat change of pace and Miss Warren socked across "Don't Take Your Love from Me."

As a means of testing viewer response a folk dance was inserted in the format. Set-owners who correctly indentify the country in which the steps originated rate a gift certificate redeemable at any Murray studio. Sponsor identification was further enhanced by the inevitable use of the oldie, "Arthur Murray Taught Me Dancing in a Hurry." In short, the initial stanza represented a misuse of talent which subsequent programs may correct. *Gilb.*

Television Premieres

(Sept. 26-Oct. 6)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major television networks during the next 10 days (Sept. 26-Oct. 6):

Sept. 29

Jack Carson Show. (All Star Revue.) Comedy. NBC, 8-9 p.m. Participating.

Sept. 30

Red Skelton Show. Comedy. NBC, 10-10:30 p.m. Procter & Gamble, via Benton & Bowles.

Oct. 1

Dennis James Show. Audience participation. ABC, 11:30-noon, cross-the-board. Participating.

Mr. District Attorney. Drama. ABC, 8-8:30 p.m. Bristol-Myers, via Young & Rubicam.

Oct. 2

Cosmopolitan Theatre. Drama. DuMont, 9-10 p.m. Drug Store TV Prods., via Product Advertising Corp.

Oct. 3

Celanese Theatre. Drama. ABC, 10-11 p.m. Celanese Corp., via Ellington.

Oct. 4

Groucho Marx Show. Quiz. NBC, 8-8:30 p.m. DeSoto-Plymouth, via BBD&O.

Oct. 5

Schlitz Playhouse of Stars. Drama. CBS, 9-10 p.m. Schlitz, via Young & Rubicam.

Oct. 6

Jimmy Durante Show. (All Star Revue.) Comedy. NBC, 8-9 p.m. Participating.

Tele Follow-Up Comment

Arthur Godfrey resumed as emcee on the CBS "Talent Scouts" simulcast Monday night (24). He lost no time in re-establishing that warm personality of his with viewers and listeners, in reviving those near-borderline gags, and in pitching his sponsor's product (Lipton's Tea) in a manner which must make the sponsor and agency tear their hair, but which also must do a tremendous selling job for them.

It might be a good thing if Godfrey remembered that he's playing to a mike, as well as to the cameras. He mugged, grimaced and gestured throughout the show, which was fine for the video set-owners and studio audience, but which must have had his radio audience wondering what all the fun was about. And, as he often does, he spent so much time kibitzing with the first couple of "scouts" that he was forced to rush the final act up before the mike. He also missed the final commercial, incidentally, managing to get in only a throwaway line.

On the credit side, Godfrey played up neatly to the "scouts," putting them completely at their ease. His humor sounded ad lib and drew top response via his uniquely easy delivery. Guest talent on the show was well diversified and, as usual, up to pro standards. (Herb Shriner subbed for him while he was on vacation.)

"Ken Murray Show," via CBS-TV Saturday (22), had a few weak moments but on the whole added up to an hour of palatable entertainment. On hand besides the Murray regulars to buck the rival NBC "All Star Revue" were the Benny Goodman Sextet, film stars Diana Lynn and Robert Sterling, singer Art Lund, channel swimmer Florence Chadwick and Carol Mitchel, a runner-up in the recent "Miss America" contest.

With an eye to the contemporary scene, the session unwrapped a couple of musical sequences themed around the fall football season. Art Lund and songstress Anita Gordon capably crooned some appropriate lyrics in a well staged setting replete with baton twirlers, padded shoulders and the like.

Presence of the Misses Chadwick and Mitchell also struck a newsworthy note. Murray had the swimmer completely at ease in feeding him lines to turn a gag, and the beauty contestant surprised by dashing off a couple of charcoal sketches.

In keeping with the format, Miss Lynn and Sterling emoted briefly in "The Dreamer," a fanciful love story by Jean Holloway. Yarn was a trite one, but the duo carried it off well. Later, Miss Lynn did a boked-up scene with Murray as her vis-a-vis that was good for laughs and even dashed off a bit of boogie-woogie on the piano.

Goodman and his sextet were spotted in an elaborate sequence labeled "Jazz Night at Carnegie Hall." Clarinetist contribbed a fine solo of "Man in Love." In view of the tune's concerty interpretation it was in bad taste when the camera picked up Murray busily munching away on popcorn.

Sextet was only fair on "Waiting For the Sunrise,' but displayed its oldtime form on "Stompin' at the Savoy." Throughout the show the ubiquitous Murray moved to milk jests all the way from the Glamourlovelies to Goodman. More often than not the gals didn't remember their lines but Murray neatly ad-libbed his way out of these situations with bon mots which probably were better than the ones in the script.

"Kraft Television Theatre" on NBC-TV, which has been presenting one-hour dramatic shows uninterruptedly for over three years, has evolved a highly polished production gloss. There's nothing fancy, but the settings, camerawork and direction indicate that the technical problems on this stanza have been thoroughly licked. When a good script comes along, this show is capable of making the most of it.

Last Wednesday night (19), however, the good script was the missing element. And no amount of production ingenuity can make up for such a deficiency. Featherweight yarn, adapted from a Booth Tarkington story, was set in a Maine vacation lodge where two women, one of them married to another man, become involved with a visiting artist. Dialog for the local characters was excellent but the plot wasn't worthy of the name. The yarn had a beginning but got lost before the finish in a fog of ineptitude.

Performances were generally excellent with Pat Browning, Janet de Gore, Allan Shayne and Howard Wierum handling the principal roles with a maximum of credibility.

DOWN YOU GO
With Bergen Evans, Toni Gilman, Fran Coughlin, Carmelita Pope, Robert Breen
Director: Barry McKinley
30 Mins.; Fri., 8 p.m. (CST)
OLD GOLDS
DuMont, from Chicago
(Lennen & Mitchell)

"Down You Go," a diverting panel show put together by the Louis G. Cowan package house, should build steadily with those viewers seeking a refuge from the brassier type of productions. Show may never top the rating lists but it looms to develop a highly satisfactory and loyal audience for ciggie company now paying the tab.

Much of the session's distinctiveness can be attributed to Bergen Evans, the quizmaster. Northwestern University prof kept the show seen (22) moving along merrily with a witty erudition that's becoming all too uncommon now that teevee has entered the "fat cat" era. Only once did Evans reveal his just-exited show biz amateur standing; that was near the end of the stanza when he got a bit too carried away in his attempt to throw the panel.

Sharing credit is the smart without being smart-alecky quartet making up the panel. Both male members, Fran Coughlin and Robert Breen impressed with their poise and intelligence. Ditto for the distaff side, Carmelita Pope and Toni Gilman, who added the necessary femme charm.

Actually, it's the people involved rather than the quiz device that makes the show, as is usually the case with successful panel offerings. The quiz gadget is essentially simple. Panelists are asked to identify common phrases such as song titles or expressions. They are given the number of letters involved and then attempt to fill out the word blocks shown on the screen by picking the proper letters. Phrases on this first show under the Old Gold banner (it was previously on sustaining), were apparently too easy as the group failed on only one.

Cigarette blurbs were firstrate throughout. Clever idea had the first phrase to be guessed dealing with the smokes. Naturally, the panel identified it right off. The straight pitches were handled by Ed Cooper in an easy-to-take manner although he put just a little too much enthusiasm in his sigh of enjoyment as he exhaled a puff. *Davy.*

THE LEFT OVER REVIEW
With Wayne Howell, Milton DeLugg, Vera Massey, audience participants
Producer-director: Johnny Stearns
30 Mins.; Mon.-thru-Fri., 2 p.m.
WNBT, N. Y.

What's left over from the folded NBC-TV late evening sustainer, "Broadway Open House," is warmed up in the aptly-named "Left Over Review." Wayne Howell, who formerly announced "BOH," carries the emcee chores in this new half-hour cross-the-board show on WNBT, N. Y. Milton DeLugg, another "BOH" regular, is also on hand.

A strong effort is made to capture a spirit of informality and spontaneity but on Friday's (21) session the performances of Howell and DeLugg came off as entirely too forced and unnatural. Opening scene, for example, had the camera picking up a shot of a sink then faded to the stage where H. & D. were reclining under a blanket.

A lot of trivia followed and things didn't perk up until guestar Vera Massey arrived. Long on the Zeke Manners show, the blonde songstress pertly warbled "Where or When," and piloted the troupe as well as a femme audience participant through one of those sketches where all hands read their lines from a paper held in hand.

Musical portion of the layout was fair. Salvatore Bloom trumpeted a fetching "Carnival in Venice" and DeLugg, Howell & Miss Massey got some okay harmonies out of "Ragtime, Cowboy Joe." It's all very well to create an ad-lib, off-the-cuff atmosphere but a little more thought as to "what - will - we - get - in - the - end" would bring about a better show. This airer needs better preparation and smarter material before a large slice of afternoon viewers can be snared. *Gilb.*

CRIME SYNDICATED
With Rudolph Halley, narrator; Nola Chilton, Dennis Dengate, Edmund Dorsay, Gene Lyons, Remo Pisani, David Leonard, Jack Delmonte, others
Producer: Jerry Danzig
Director: John Peyser
Writer: Whitfield Cook
30 Mins.; Tues., 9 p.m.
SCHICK
CBS-TV, from New York
(Kudner)

"Crime Syndicated," which brings Rudolph Halley, former chief counsel for the Senate crime probe, to a video entertainment stanza for the first time, proved disappointing on its preem Tuesday (18). However, the show has potential.

Halley, who exhibited unrelenting interrogatory powers on the Kefauver telecasts, read his narration from off-camera flash cards on this entry. Presumably, this was dictated by the need for clearing his comments, difficulty of memorizing his commentary, etc. Yet Halley's reading was so obvious as to detract from the impact of his remarks. Further, his intro was overlong. Shorter, harder-hitting, ad lib notes by Halley will help the feeling that the program is dealing with actuality and is not just another rehearsed tele adventure.

Vehicles, for reasons of avoiding libel, are fictional, although announced as paralleling material dug up in the Senate investigation. On the initialer the script, based on a story by Henry Kane, dealt with a narcotics ring and how its lower echelon was nabbed with the cooperation of a hatcheck girl. For the most part, it was similar to other crime-busting shows on TV. But the finale, instead of winding with the usual roundup of the mob, portrayed how the key witness was rubbed out by the dope peddlers. That part had a convincing ring, although it might have the negative effect of frightening potential witnesses.

Overall effect was not as gripping as it should have been. While there was some good documentary flavor, Whitfield Cook's script was jumpy and confused. More realistic handling, better acting and greater dramatic values can improve the series. Acting on the opener was uneven, although Nola Chilton did a fine job as the hatcheck girl. Sets were excellent and direction okay. Use of filmed integrations was effective.

Credits included the announcement that Halley is contributing his fee to a worthy cause selected by a committee. Commercials for Schick electric shavers were good, using the approach of a freelance photographer-investigator who lenses Schick users. A more candid and less posed vidpic, however, would register better.

Bril.

AMAZING MR. MALONE
With Lee Tracy, George Petrie, Roger de Koven, Chester Stratton, Ann Summers, Gordon Mills, Joseph Julian, Audrey Meadows
Producer-director: Edgar Peterson
Writer: Alvin Boretz
30 Mins.; (Alt.) Mon., 8 p.m.
SEIBERLING
ABC-TV, from New York
(Meldrum & Fewsmith)

"Amazing Mr. Malone," a Bernard L. Schubert package which has been on radio for some years, should wind up among the top half of television's many whodunits. New series, which preemed Monday (24), has a strong bet in Lee Tracy, who has many film and legit fans and who moves easily in the role of a light-hearted criminal lawyer.

Characterization of Malone fits in with current models for private eyes. He has the usual downtown office, kids the coppers, hands the girls a fast line and gets clonked on the head by a murderer. One departure from type is that he doesn't get into rows with the police. He comes through as a likable guy—except where the script had him spout a couple of lines of coy verse.

Story on the initialer dealt with the murder of a tough trucker. Roger de Koven gave an effective, if brief, performance as the victim—a part which had good motivation. For suspense, yarn threw suspicion on several characters—a business rival, a loan shark, the widow and her brother, all of whom did a lot of illogical, hardly believable things. Nevertheless, Malone collared his man (the brother) handily for the quick denouement.

Acting was generally good, except for a cloying Southern belle secretary, seemingly tossed in for the s.a. Edgar Peterson's direction was competent, and the sets, while limited in scope, were adequate.

Commercials for Seiberling, concentrating on a ventilation feature of the tires, made a persuasive sales point. *Bril.*

HUDSON FAUSSETT
NBC-TV Producer
Armstrong's Circle Theatre
Good wishes and good luck on your Silver Jubilee

TEXACO STAR THEATRE
With Milton Berle, Jane Froman, Eddie Cantor, Eddie Fisher, Nicholas Bros., Alan Roth orch, Texaco Men, Florence Chadwick, others
Producer-director: Arthur Knorr
Writers: Coleman Jacoby, Arnie Rosen
60 Mins.; Tues., 8 p.m.
TEXACO
NBC-TV, from New York
(Kudner)

Milton Berle's "Texaco Star Theatre," beginning its fourth year on video, started the year off Tuesday (18) with one of the major problems, that of keeping Berle's No. 1 Nielsen spot. For the first time on his network tenure, there will be a serious attempt to compete with him, when Frank Sinatra show gets rolling in a few weeks.

Berle started this season with one of the strongest talent collections, comprising an important segment of the NBC stock company. In addition to Eddie Cantor and Jane Froman, Berle had Eddie Fisher and the Nicholas Bros., latter one the top terp teams in the business. With such a lineup, most of the show couldn't miss. Unfortunately, it wasn't a top Berle show, mainly because of one sketch that didn't come off. This set a pall on the proceedings, from which it didn't get out of until late in the program.

Berle did a lampoon of the horror family created by Charles Addams in the New Yorker. In addition to the sketch being essentially bad, it showed some bad thinking initially. Berle's hold in the top-ratings is in a great measure due to his hold on the juves. That kind of skit with a corpse hidden in the closet, with frequent and unfunny references to slayings, isn't exactly kiddie fodder before the bedtime hour.

The major reason that this sketch hurt so badly, is that it was Berle's major injection of comedics, and since it didn't come off too well, it cast a negative impression on Berle's efforts.

Of course, Eddie Cantor, who's guesting here on a reciprocal basis, performed his own chore in his best manner, and combined with Berle in a bit which gave nods to the sponsor of both, Texaco and Colgate. It was a pleasant song-and-dance bit with minor comedy intrusions. Sid Caesar made a momentary appearance here in connection with a gag. Another brief appearance was by channel swimmer Florence Chadwick, who had too little time to create any sort of impression.

Miss Froman is one of the better singers around. There's charm and class in her offerings. She registered excellently with her medley and worked for a brief bit in the finale.

Pvt. Eddie Fisher occasionally combines military and entertainment duties. His tele guest shots are pegged upon recruiting, bond and patriotic pitches which, combined with his excellent singing, provides a potent session. Abetted by Cantor, who protegeed Fisher during his incubation period, and Berle, it was a good finale even if the flag-waving was somewhat overdone.

This season, Berle has lined up a pair of new writers, Coleman Jacoby and Arnie Rosen, in addition to his previous staff, and there's possibility that they'll infuse some new ideas on this program. On this session, with a plenitude of guesters, there wasn't any possibility of too much scripting, but subsequent viewings may find the paragraphers trotting out the choice items in their files. *Jose.*

ED WYNN SHOW
(All Star Revue)
With Joan Blondell, Anne Jeffreys, Valerie Bettis (with D'Arcy & Thompson), Bruce Bros., Tippy & Cobina; Merle Kendrick, music conductor; Andre Baruch, announcer
Producer-director: Ezra Stone
TV director: Gray Lockwood
Writers: Leo Solomon, Bud Pearson, Joe Stein, Stan Burns, Herb Sargent
60 Mins.; Sat., 8 p.m.
PET MILK, SNOW CROP, KELLOGG
NBC-TV, from N. Y.
(Mazon, Gardner, K&E)

For his stint on the All Star Revue's" series with alternating toppers, Ed Wynn merely re-established his particular position as a knowing, surefire buffoon. One of the Saturday night staples which encompasses Jimmy Durante, Olsen & Johnson, Jack Carson and Danny Thomas, the veteran squares his billing as "The Perfect Fool" with the easygoing manner and the self-effacing style whose timing and visual setups in the gadgetry department are made to order for TV. That he was supported by cheesecake and talent in the persons of filmite Joan Blondell, musicomedy singer Anne Jeffreys and dancer-choreographer Valerie Bettis hardly injured the hourlong stanza. And novelty turns by chimps Tippy & Cobina and the Bruce Bros., trampoline artists, supplied the proper ingredients for balance and relief, in addition to chuckles.

Wynn also showed his value as sparkplug of integrated commercials. One of them (for Pet Milk) was hearty entertainment on its own. As Andre Baruch and others were brought on for plugging, their innermost thoughts, contrived via comic-strip-style balloon text, showed them concerned strictly with the opposite sex. Wynn's snapper had him thinking of the product. It was a switch in the solid impact groove.

After some byplay with the head man on a "Come On-A My House" theme, Miss Jeffreys socked over "Hello Young Lovers." She brings smart grooming and looks along with her voice. Miss Bettis' contribution was a pashy modern terp (her own creation), replete with narrative, echo chambers, montages, and giant cutouts among the props. Two males, D'Arcy & Thompson, assisted her. It was only a fair production number, being too busy with inventions that detracted from the dance arrangement.

The Wynn-Blondell tandem was a hokey sketch taking off on a hospital a la Hollywood glamor, with Miss Blondell a sexy nurse. Even the taking of an aspirin called for pomp and circumstance. Strictly DeMille stuff good for laughs along the route—and Miss Blondell displayed elegant gams. Although in for surgery, Wynn wound up the father of twins ("short subjects").

Opening act had the Bruce boys in an unusual bounce stint. One of them warmed up with a back somersault and triple full twist, then the duo went into fancy combinations, including hand-to-hand, leapovers and knockabouts, plus a corking feet to shoulder. Most of the items are rare in trompoline offerings.

The Tippy & Cobina chimps, trained by the Vieras, scored on drums, maracas, a hat-changing bit and banana-eating contest. One of them prodded by Mrs. Viera, belted out "People Will Say We're in Love" on an electric organ.

Wynn finaled with a reprise of his off-to-bed trademark. This time he was lulled to sleep via a mechanical contrivance of retiring sheep. *Trau.*

LOVE OF LIFE
With Peggy McCay, Jean McBride, Paul Potter, Dennis Parnell, Marie Kenney; John Gart, organist
Producer: Charles Schenck
Director: Larry Auerbach
Writer: John D. Hess
15 Mins., Mon.-Fri., 12:15 p.m.
AMERICAN HOME PRODUCTS
CBS-TV, from New York
(Biow)

Apparently video is likely to keep its daytime hours occupied in very much the same manner as radio, where the soap opera is an important part of the programming. Of course, such presentation will have its drawbacks to the housewife, inasmuch as she'll not get the full flavor of the tele presentation as she would in radio. If the CBS "Love of Life" is an indication, the aural values are paramount.

This stop on the heartbreak circuit should make a certain section of housewives happy, since it's loaded with weltschmerz. The story starts out on a very sad note, but as the plot gets thicker, it's very evident that there will be

(Continued on page 126)

DICK LEIBERT
A Salute to NBC on its Silver Jubilee

KATE SMITH EVENING HOUR
With Ted Collins, Paul Lukas, Susan Douglas, Stuart Morgan Dancers, William Bendix, Ann Thomas, Kay Thompson & Williams Bros., John Butler Dancers, Jack Allison singers; Harry Sosnik orch; Bob Warren, announcer
Producers: Collins, Barry Wood
Director: Greg Garrison
Writers: Dorothy Daye, Ed Brainard, Mel Diamond, Bill Jacobson, others
60 Mins.; Wed., 8 p.m.
Participating
NBC-TV, from N. Y.

Kate Smith, who's now entrenched as the top personality in NBC's daytime video, made her nighttime TV entry Wednesday night (19) with a bigtime, costly-looking and entertainment-full hour variety show, which can project her into the upper bracket post-dinner ratings as well. In her new series, though, Miss Smith is competing directly with "Arthur Godfrey & Friends" on the rival CBS-TV web. Race for viewers should be a hot one but, if Miss Smith can maintain the quality of her preem entry, she may win it.

New series replaces last year's "Four Star Revue," which now airs Saturday nights under the "All Star Revue" tag. It should be noted that the Jimmy Durante-Danny Thomas-Ed Wynn-Jack Carson parlay failed to dent Godfrey's ratings much last season. But Miss Smith's show, particularly because of her longtime radio rep, should snag distaff viewers, as well as the males—and the bulk of Godfrey's audience traditionally has comprised mostly femmes.

This display of course, spotlights the usual type variety acts featured on NBC's big hour revues but, where they concentrate mainly on comedy, Miss Smith has branched out into more serious stuff for a deserving payoff. Web has given her producers, Ted Collins and Barry Wood, a hefty budget to play with, which led to the pacting of such names as Paul Lukas, William Bendix and Kay Thompson and the Williams Bros. on the preem. Lukas scored in a vignette based on Beethoven's life, given a fine assist by actress Susan Douglas and some top-drawer camera work reminiscent of NBC's "Cameo Theatre" series.

Bendix was not so lucky, drawing a comedy sketch that telegraphed practically every line and situation, as he and Ann Thomas blustered their way through a routine as a Brooklyn couple. Miss Thompson and her group, delivering their "Broadway" numbers which has served them so well in niteries, registered solidly, as the lenses moved in to take full advantage of their precision movements.

Stuart Morgan dancers rounded out the guest list with some flashy adagio work, which again was hypoed by the camera placement and lens-switching. As for Miss Smith, herself, she displayed those solid pipes to maximum advantage in three numbers, in two of which she received the full production treatment—complete with lush-looking sets, a ballet and vocal chorus. If possible, some attempt should be made to integrate her into the production jobs, since it looked slightly incongruous to have her just stand in the middle of a group of whirling terpers while she gave out with the vocals. Showbacking by Harry Sosnik's orch was tops.

She and Collins, her longtime personal manager, co-emceed adequately, although they were too prone to term everything on the show "wonderful" — from their guest artists to their sponsors' products. Blurbs for Congoleum-Nairn and Norge appliances were spieled well on the program. The two bankrollers will alternate each week with Reynolds Aluminum and Bab-O. *Stal.*

EZIO PINZA SHOW
(Colgate Comedy Hour)
With Milton Berle, Martha Wright, Paul Winchell, Colette Marchand, others
Writers: Danny Shapiro, Eddie Davis, Sid Reanick, Andy Rice
Producer-director: Charles Friedman
60 Mins.; Sun., 8 p.m.
COLGATE
NBC-TV, from New York
(Bates, Sherman Marquette)

Ezio Pinza's premiere on "Colgate Comedy Hour" Sunday night (23) as the star of his own hour show, demonstrated anew that the best of them are only as good as their material. In this instance the material was considerably under par, with Pinza suffering accordingly. Time and talent-wise, these Colgate Sunday night stanzas come high, which all the more cues bewilderment why NBC, while on the one hand shelling out top coin to bring a Pinza into its fold, permits Sunday 8 to 9—its No. 1 TV showcase—to become bogged down in such mediocrity.

When, a couple weeks back, Pinza made his TV bow as guest emcee on the Saturday night "All Star Revue," his potential as a top video attraction was recognized immediately. His charm, sureness, gracious demeanor and bassoing justly rated the wide critical kudos he received. But last Sunday's attraction only mitigated against the initial impression.

True, there was one operatic interlude ("Barber of Seville") when Pinza was in rare form, with the episode enhanced by some slick makeup. But otherwise, "Colgate Comedy Hour" as a vehicle for the ex-Met and "South Pacific" star, was guilty of some serious misdemeanors.

The production as a whole lacked uniformity and suggested an almost careless tossing together of unrelated bits. Even the camera miscues became irritating. Most of the scripting and continuity was bad. Milton Berle was invited to guest star with Pinza and give the show a comedy lift, but the combination of Pinza and Berle was a mistake. Berle's sketches were sadly lacking in humor and at no time did the comic hit his stride. The mismating of the two talents contributed to the incohesive, lackluster hour.

Aside from the "Seville" aria, and his finale-ing with "September Song," Pinza's selections were out of kilter. For example there was his opening "White Christmas" backgrounded by a Japanese setting to permit a far-fetched segue from falling orange blossoms to snow flakes. His dueting with Martha Wright, currently starring in "South Pacific," in the show's major production number, failed to capture the intended carnival spirit. Similarly, the attempt at "Nothing Like a Dame" ("South Pacific") as a Pinza-Berle-Wright threesome projected none of the number's brash humor, and vocally they made for an uninspired trio.

Paul Winchell and Jerry Mahoney were on hand to reprise the funny "Men in White" surgery bit from Winchell's own show and, comedy-wise, the program needed the insert. *Rose.*

VERSATILE VARIETIES
With Lady Iris Mountbatten, Bernie Sands Orch
Director: Jay Strong
Producers: Charles Basch, Frances Scott
30 Mins.; Fri., 9:30 p.m.
BONAFIDE MILLS
ABC, from N. Y.
(Gibraltar)

Switching from the CBS network where it was spotted on Sunday afternoons last year, this show is now programmed on ABC at a later hour in what may be a move of doubtful value. This is a show by and for kids and the late hour cut into the potential audience by releasing parents from the pressure of their children to dial in this stanza.

This show, however, is by no means another "amateur night" for kids. It's a cleverly produced variety session showcasing a flock of talented kids from the local dramatic and dancing schools. The kids, ranging from about eight to 13 years old, sing, dance and mugg before the cameras with a savvy which compares favorably with the older professionals. Production-wise, it's a firstrate show also, with costuming and settings for the song and dance numbers indicating careful attention to detail. On the kickoff stanza (21) the stanza had a United Nations theme in which the kids delivered numbers illustrative of various countries, mostly in South America.

As emcee Lady Iris Mountbatten doesn't have much to do except brief comments about the production numbers. She handles these suavely. *Herm.*

How to get the most for your TV dollar from an advertising agency

"TV or not TV?" is no longer the question, but "What *price* TV?". Today, advertisers are learning that a thoroughly *experienced* TV agency can greatly *reduce* the cost of selling goods through this magic new medium.

You know now – or you soon will – what Television can do for *sales* of a product like yours. The question is – can TV sell your product at a *profit?*

When you hear of a half-hour TV show that costs fifteen thousand–twenty-five thousand–forty thousand dollars a week – you may wonder how it can pay out. Sometimes it doesn't.

In the past year, for example, while many advertisers were using television on a profitable basis, others were not. And more than 150 network shows failed to click.

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One good rule to remember is this: no agency without a long and successful record of selling goods *before the advent of TV* can be expected to better its performance simply because it has a new outlet for its efforts.

Remember this, too. If your agency does not have considerable experience in TV – and substantial billings in TV – be prepared for expensive delays. For no agency can "convert" to TV overnight. The whole creative and executive staff must be thoroughly indoctrinated . . . large, separate departments must be trained and integrated . . . including specialized media, programming and production people.

Otherwise, you, the advertiser, pay the excessive costs of shows owned by one group, produced by another group, with commercials created by still another outside group.

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With 38 separate programs on the air every week for 10 major brands of packaged goods, Esty experience is broad, Esty network contacts are close-knit at the top level, Esty knowledge of availabilities is up-to-the-minute.

And, perhaps most important of all, Esty techniques for creating commercials that sell merchandise are *tested and proven.* Television was made to order for existing Esty advertising techniques. In all media, we've always relied on action . . . drama . . . human interest . . . real people doing and saying real things . . . newsiness . . . excitement – to tell simple, memorable, *hard-selling* product stories.

If you are wondering whether or not to use Television – or if your present Television is not producing the results you planned on – we'd like you to see a special presentation we've prepared. It contains the fact-and-figure answers to this question of getting the most for your TV dollar. A call to Mr. Wood at MU 5-1900 – or a note – will bring this material to you. Without, of course, any obligation.

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Shown below are some of the 38 programs telecast each week for clients of the William Esty Company

FOR COLGATE'S FAB. 5-TIME-A-WEEK, DAYTIME TV . . . the dramatic show "Miss Susan" . . . is making sales—and is reaching viewers at a lower cost per thousand than any other five-time-a-week, daytime dramatic show.

FOR CAMELS. "MAN AGAINST CRIME", starring Ralph Bellamy—consistently one of the top two ranking mystery shows—continues for the third straight year . . . and Camel continues to be America's largest-selling cigarette.

IN TV, EXPERIENCE IS THE ONLY TEACHER!

. . . and among all agencies, William Esty Company, Inc. is currently placing more network television programs—and has had more experience in creating and producing TV commercials—than any other agency in the business.

FOR COCA-COLA. "ROOTIE KAZOOTIE" is one of several programs a week for The Coca-Cola Bottling Company of N. Y., Inc., featuring a steady parade of such youngsters' heroes as Phil Rizzuto, selling the "Coke's A Natural" idea. Judging from initial response, TV's a "natural" for "Coke"!

FOR COLGATE'S VEL AND SUPER SUDS. "STRIKE IT RICH" — the dramatic, human interest quiz show — is proving that *even in the morning* TV can do a great job. Today "Strike It Rich", at 11:30 A.M., has a higher rating than most *afternoon* TV shows.

FOR CAVALIER CIGARETTES. THE "GARRY MOORE SHOW" is doing a real selling job. This show, the first successful daytime variety program, is another example of Esty pioneering in TV.

FOR M&M'S CANDIES. "SUPER CIRCUS", highest rating TV network children's program, has given M&M's Candies such a sales boost in 18 months that M&M's is now the number one seller of all bag-packaged candy.

TV SPOTS FOR PRINCE ALBERT Smoking Tobacco as well as for "Prestone" Anti-Freeze and "Eveready" batteries are currently proving that interesting, memorable TV spots can be a very effective use of the medium.

ARMED FORCES REVIEW
With U. S. Air Force Dance Band, Eddie Fisher, army personnel
Writer-director: Stan Field, Capt. Chester Clark
Narrator-emcee: Lt. Jim Black, Don Thornton
30 Mins., Fri. 9 p.m.
Sustaining
Mutual, from Washington

Department of Defense's latest airer, now swinging into high gear after a late summer preem, is designed for mass appeal, with accent on its pop aspects. Its military partner on the airwaves, ABC's "Time for Defense," operates more on a class basis, featuring top brass and spot news. Of the two, this is faster moving and obviously lighter stuff, though it, too, has its moving moments.

The message is for the potential trainee and his family. Each week highlights a different type of armed forces training, frequently little known and never-before-touted branches of the service. The Sept. 14 show spotlighted the work of the medical lab technician, at the same time plugging current blood donor campaign. Documentary portion of program is authentic and well handled, with emcee Lt. Jim Black (who alternates shows with Don Thornton) deftly leading his subjects. Drama is supplied via the donor, a Korean casualty, who is "returning" the blood which saved his life on the field of battle. This portion, following practice of producers, is taped on the spot, with hospital sounds and voices.

Other shows heard have featured such training as the Crash Boat Rescue Squadron, jet plane mechanic, and even basic training. Standard device is to segue into documentary portion via a "soldier's letter home."

The service bands rotate in supplying musical background and entertainment music. Show reviewed featured U. S. Air Force Dance Band, batoned by Warrant Officer Fred Kepner. This is a slick musical troupe, comparing with the best of the show biz world in its knowledge of the tricks of the trade, arrangements and smoothness. Orch tees off with some martial tunes, then gives Pvt. Eddie Fisher, currently assigned to Army Band, Ft. Meyer, Va., back to his public with a special arrangement of "Lover Come Back to Me." The juke box fave, now in uniform, does well both in the interview and the singing section. Dialog is light and wry, with such lines as "I changed sponsors last April," Fisher, too, before going into his second number, "If," plugs the blood campaign.

Show, naturally, has struck an audience jackpot with Fisher and knows it, using him again on its next show. However, opportunity it gives to lesser known performers—semi-pros, show biz aspirants etc—is not only a sock feature of show, but an excellent part of its training message.

Documentary follows the Fisher stint, though singer returns for a final number, "Moon Love." Show segues into serious portion via bugling of "tattoo," which sets the stage for the army barracks background and the soldier "actors."

Final orch number, "Take a Train," follows the Fisher solo.

Scripter-producer Stan Field, ex-freelance radio writer and an award winner for his radio documentaries, has conceived a good show with plenty of punch where needed. Mutual donates time as a public service. *Lowe.*

WIN, LOSE OR DRAW
With Stan Lomax
15 Mins.; Sat., 2:30 p.m.
Sustaining
WOR, N. Y.

WOR kicked off the grid season Saturday (22) by resuming "Win, Lose or Draw" with sportscaster Stan Lomax at the helm. On the 15-minute stanza, which will precede the station's gridcasts, Lomax will give a brief review of the collegiate clashes slated to take place that afternoon. His commentary will be sparked by waxings of the collegiate marching songs.

Preem offered Lomax little to talk about since the football season doesn't fully get under way until next Saturday (29). However, his accounts of the major games of the day, were handled with authority and his background info gave the airer added appeal. The rah-rah songs, played after each game rundown, brought a necessary change of pace.

His knowledge of the teams around the country came across in his spiels and enhanced program's value to grid fans. It was a good debut and shapes up as fine listening for the pigskin patrons. Program will aired at 1:30 p.m. beginning Saturday (29). *Gros.*

MR. DISTRICT ATTORNEY
With Jay Jostyn, others
Producer-director: Ed Byron
Writer: Robert A. Shaw
25 Mins.; Fri., 9:30 p.m.
BRISTOL-MYERS
ABC, from N. Y.
(Young & Rubicam)

Those bluenoses who've been concentrating on television whodunits recently for unnecessary blood and gore should give a listen to "Mr. District Attorney," which resumed Friday night (21) via ABC. For pure unadulterated brutality, this was it—the story of a gang chief who had his face so severely cut up in a fight that he was convinced that his moll would love him only if she were blind — and then set out to gouge out her eyes with his thumbs. Even though the cops arrived in the nick, the buildup was such that it's to be hoped not only the kids but the squeamish adults were tuned to some other station.

Otherwise, "Mr. D. A." is back at his old post, not much worse and certainly no better than a number of other cops 'n' robbers shows on the air. Jay Jostyn is back in the title role and sounded as law-enforcing as ever on the preem show, even though scripter Robert A. Shaw concentrated on the disfigured gangster to the extent that the cast regulars were almost written out of the story. Shaw's idea was okay, as such yarns go, and he built neatly to the final warping of the gang chief's brain, but the payoff shouldn't have happened.

Ed Byron, as producer-director, paced the cast solidly through the action and (Johnny Sylvester), as the big-shot thief, turned in a nicely-shaded characterization, even though he was unbilled. Bristol-Myers plugs, for Ipana and Bufferin, were par, although that pitch for the headache-easing medication, coming a second after the gal almost lost her eyes, was sadly misplaced. Or was it? *Stal.*

CHEZ SHOW
With Jack Eigen
Director: John Keown
105 Mins.; Tues.-thru-Sun., 11:15 p.m.
Participating
WMAQ, Chicago

With Gotham pitchman Jack Eigen on the podium, this local remote is getting a needed blood-transfusion and the vitality to outdistance most of its competitors. Eigen, who was imported as a replacement for Ernie Simon, who held down the show for a few days prior to leaving for WOR, N. Y., is the fourth and most radical of the gabbers installed at the Chez's Sapphire Bar.

Aside from Simon's quickie spin, previous gabbers were lad-lass combos, who brought an air of polite refinements to this boite where ordinarily only the maitre d' "sirs" the customers. Chez management evidently decided the tea-and-saucer set doesn't replenish the cash registers, and further conceded that Chi's midnight dial-turners

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BREAK THE BANK
With Bud Collyer, emcee; Win Elliot, announcer; guests
Writer: Joseph Kane
Producer: Ed Wolf
30 Mins.; Mon.-thru-Fri., 11:30 a.m.
BRISTOL - MYERS, PHILIP MORRIS
ABC, from New York
(Doherty, Clifford, Cecil & Presbrey)

"Break the Bank," audience participation quiz familiar to most listeners, returned to the ABC net Monday (24) with the same format that has featured the half-hour cross-the-board show in the past. Win Elliot was the glib host and announcer while Bud Collyer plied the questions to assorted studio guests.

Starting with a kitty of $2,230, the program saw three different couples and two Barnard College students tangle with the quizmaster with varying financial success. Session was marked with much prompting by Elliot and Collyer. Per usual, they also leavened the airer with some tired ad lib gags.

While "Break the Bank's" make-up doesn't cut dialers in on prizes, nevertheless the home audience no doubt experiences the participants' thrills and anxiety vicariously. Show adds up to little culturally, but there's enough laughs and suspense in the stanza to hold the average housewife's interest.

Bristol-Myers picks up the tab on Monday-Wednesday-Friday in behalf of its Ipana toothpaste, Trushay lotion and Bufferin tablets. Philip Morris will bankroll Tuesday and Thursday starting Oct. 2. B-M plugs showed little originality on Monday's preem. *Gilb.*

WEATHER NEWS
With Henry Wheat
5 Mins.; Mon.-thru-Fri.; 7:25 a.m.
NUTRENA MILLS
KMBC-KFRM, Kansas City

This one might be an answer to Mark Twain's historic quip in that Henry Wheat is doing something about weather news. Reports on the atmosphere are in themselves news enough to interest listeners, as witness the many broadcasts and announcements daily devoted to this subject. But at the KMBC-KFRM team, Wheat gives the weather a little lift by his unusual treatment.

The Wheat formula is to take the morning weather report, deliver most of it straight—and then veer off into a tall tale about the weather man, or old Jack Frost, or some such mythical character. The yarn is Wheat's own fiction, usually involved with a standard pun or quip as the punch line, an injecting some fun into the weather news.

It was something over a year ago that Wheat was given this five minutes and asked to do something about the weather news. His humorous anecdotes seem to fill the bill, as his imaginative versions are not only standard on the station schedules, but they are now repeated at 8:25 (sustaining for the time being). Evidently the weather is here to stay and so are the serio-comic reports by announcer Wheat. *Quin.*

Radio Premieres

(Sept. 26-Oct. 6)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days (Sept. 26-Oct. 6):

Sept. 28

Ozzie and Harriet. Situation Comedy. ABC, 9:30-10 p.m. H. J. Heinz, via Maxon.

Grantland Rice Show. Sports. CBS, 8-8:15 p.m. Sylvania, via Roy S. Durstine.

Sept. 29

Grand Central Station. Drama. CBS, 1-1:30 p.m. Prom Cosmetics, through Foote, Cone & Belding.

Ted Husing Show. Sports. CBS, 6:30-6:45 p.m. (Not heard in N.Y.) Dr. Pepper, through Ruthrauff & Ryan.

Sept. 30

Big Show. Variety. NBC, 6-7:30 p.m. Participating.

Oct. 1

Lone Journey. Soap opera. ABC, 11-11:15 a.m., cross-the-board. Lever Bros., via Ayer.

Oct. 2

People Are Funny. Audience participation. ABC, 8-8:30 p.m. Mars Candy (alternate weeks only), via Leo Burnett.

Oct. 3

Halls of Ivy. Situation comedy. NBC, 8-8:30 p.m. Schlitz, via Young & Rubicam.

Casebook of Gregory Hood. Mystery. ABC, 8:30-9 p.m. Sustaining.

Groucho Marx Show. Quiz. NBC, 9-9:30 p.m. DeSoto-Plymouth, via BBD&O.

Red Skelton Show. Comedy. CBS, 9-9:30 p.m. (Sold on special one-shot basis.)

Barrie Crane, Confidential Investigator. Mystery. NBC, 10-10:30 p.m. Sustaining.

Oct. 5

Richard Diamond, Private Detective. Mystery. ABC, 8-8:30 p.m. Camels, through Esty.

Oct. 6

City Hospital. Drama. CBS, 1:30-2 p.m. Carter Products, via SSC&B.

Vaughn Monroe Show. Music. CBS, 7:30-8 p.m. Camels, via Esty.

GREATEST STORY EVER TOLD
Writer-director: Henry Denker
30 Mins.; Sun., 5:30 p.m.
GOODYEAR
ABC, from N. Y.
(Kudner)

Dramatized Biblical story series was back on the air Sunday (23) for its sixth year, to continue its unique high position in Sabbath-day airing. Return of the program is being marked by a special eight-week series, dramatizing stories based on the Sermon on the Mount in writing and performance, and in general overall treatment. Sunday's opener had the dignity, warmth and humility expected of this airer. There was simplicity in story construction and in telling, and plain, colloquial dialog to bring these stories into modern-day ken.

Sunday's sequence was set at a time before the Master preached his Sermon on the Mount, and concerned a selfish rich old man, embittered because his son had married against his will. Meeting his grandson for the first time, he is willing to pay for the boy's education, only if the impoverished parents give the boy up to him. This they refuse. The boy dies in a plague, and the old man is distraught. Through one of the Master's disciples, he is brought to realize his errors, and to mourn for the troubles of others instead of his own selfish mourning. Story pointed out the message from the Gospel of St. Matthew, that "blessed are they that mourn, for they shall be comforted." Possible flaw in the story might be the surprise of a man, seeing his grandson just once, going into such despair over the lad's death.

Performance was convincing as well as moving, and Goodyear's commercial, as usual, was only the bare mention at opening and close of the program, as required by the FCC. *Bron.*

MAN WHO WAS EXALTED
With Edward G. Robinson, Ralph Bell, Santos Ortega, others
Producer-director: Himan Brown
Writer: Millard Lampell
Music: Elliot Jacoby
30 Mins.: Mon. (24), 10:30 p.m.
MBS, from New York

United Jewish Appeal teed off its fall drive on the Mutual network Monday (24) with a sock drama that came across with impact. "The Man Who Was Exalted," first of the four half-hour dramatic shows which UJA has lined up for the season, was a top job of scripting and thesping. Producer-director Himan Brown rates kudos for the neat blending.

Story, penned by Millard Lampell, told of the transfer to Israel of the Jews of Yemen and how they reacted to their newly acquired freedom at the recent national elections held there. Script was tersely written and had a fine lyric quality that made for good listening. By avoiding sentimentality, its message hit home.

Edward G. Robinson handled the role of narrator-player with care and understanding. Script load was on his shoulders and he carried it in top form. Robinson segued through moments of dispair, bitterness and hope in a style that was at all times moving and never maudlin. Other cast members in lesser roles met the script's demands excellently. Mood was hypoed by Elliot Jacoby's score which was capably delivered by the orch under Sylvan Levin's direction.

Last five minutes of the airer was devoted to a brief address by Edward M. M. Warburg, UJA general chairman. Warburg made his pitch in vivid terms and the preceding drama gave it added effect.

Other UJA dramas are skedded for ABC, Oct. 11, CBS, Oct. 25, and NBC, sometime in November. *Gros.*

1340 CLUB
With Leslie Scott
2 Hrs.; Mon.-Sat., 3 p.m.
Participating
WHHM, Memphis

Leslie Scott, who bills himself as "The Great Scott," is the zaniest d.j. to hit this market in some time. But he is winning raves with his style and delivery. He's smart in his style of selling a gag and then seguing into a commercial or a platter. He knows his way around the turntable.

In addition to his well-polished comic and gag routines, which are at times on the corn side but gain him listeners, Scott can also get folksy with the rural audience here. He has a neat western delivery that has already earned him a varied type of listening audience. *Mott.*

SAINTS AND SINNERS
With George Jessel, Dorothy Shay, Ted Lewis, others
Producer: Hugh Smith
Director: Dave Kees
5 hours, 45 mins.; Fri. (21)
KPIX-KSFO, San Francisco

The alpha and omega of this public service marathon to raise funds for the Saints and Sinners Annual Milk Fund Drive was George Jessel who contributed his time and talents, sparked and held the performance together, entertained, gagged and adlibbed his way from 9 p.m. to 1:30 a.m. (to the point of exhaustion) and made a superior event of an assemblage—sometimes top-drawer, sometimes quondam, which turned out to lend a hand in the worthy cause.

There was no point in the proceedings when Jessel did not evidence the impact of his stage wisdom to again emphasize his stature as one of the truly great show business personalities and an outstanding citizen, revered, respected and competent to the hilt.

Acting as emcee, fund-raiser, onstage producer, comedian, story teller and general host, Jessel captivated the affections of the theatre audience with his stage wizardry and pouring over through radio and television for kmash effect.

At 1:30 a.m. the exhausted Jessel turned over his chore to Guy Cherney who scored up a warm, effective job for the remainder of the night.

Among the stars who participated were Dorothy Shay, Ted Lewis and Herta Glaz, the latter representing the opera contingent. Yeoman service was also contributed by local nightspot notables including Toy & Wing, Ladd Sisters, Jimmy Reardon among others and bandsmen Jack Fina, Benny Strong and Ray Hackett. A contingent of musicians sponsored by the Musician's Union was one of the features of the event.

The sum total ran smoothly, sustained interest in the main throughout, was well produced and intelligently directed and wound up a considerable compliment to the time, talent and effort invested in the event.

A sum in excess of $10,000 in contribs ranging from $1 to $1,000 resulted from the direct appeal with the impact of the good-will created sure to carry the drive beyond its minimum objectives.

Show was aided in content by enforced cutting of time allotted to politicos, bow-takers, gate-crashers and other off-the-arm timewasters to a minimum. A snappy bow and off. *Ted.*

HOLLYWOOD THEATRE
With Barbara Stanwyck, Don Wilson; Jeff Alexander, music
Producer-director: Jack Johnstone
Writers: Stewart Jerome, Milton Geiger
30 Mins.; Tues., 8:30 p.m.
TUMS
NBC, from Hollywood
(Dancer, Fitzgerald & Sample)

"Hollywood Theatre," unfurled last week (18) on NBC, came off as a suspense-laden thriller which, if it maintains the teeoff pace, looks to have no trouble mopping up an appreciable audience. Yarn, although cut to the pattern, was unzipped with lots of excitement thanks to a high calibre emoting job by Barbara Stanwyck.

Actress played the role of a mother who, with her young son, spent a night alone with a berserk stranger in a supposedly snow-bound lodge. With Miss Stanwyck's pliable voice clothing the role with scary dramatics and some excellent effects adding to the overall impact, the situation played off on a good level of excitement.

Scripting, of course, contributed considerably in building up the suspense and the only letdown was at the finale, which was pretty flat compared to the buildup. The police arrived just as the mad guest was about to throttle the hysterical mother. Copper explained that his earlier phone conversation with the frightened mom, in which he said no help was forthcoming because the roads were blocked, was just a ruse to fool the stranger, who was listening in on another extension.

Don Wilson was on hand to tongue Tum's blurbs with his usual topdrawer treatment. *Dave.*

Andree Exits WWSW

Pittsburgh, Sept. 25.

Jan Andree, one of the town's best-known disk jockeys and a longtime favorite with the late stayer-uppers when he was spinning an all-night record show on WWSW, has resigned from the staff of that indie station after seven years.

Andree's going to freelance in both radio and TV and also devote more time to his promotional activities around town.

Radio's Comeback

Continued from page 23

such evidence of a "united front" designed to "sell radio" and reawaken the advertiser and the consumer to its amazing impact.

The enthusiasm around NBC, marked by its dominant position in television today, has spilled over into the AM operational facets. Result is that morale at the web is probably higher today than at any time since the desertions of Jack Benny, Amos 'n' Andy, Edgar Bergen, et al., to the CBS camp forced NBC to hoist the distress flag and virtually fostered a rebellion among the affiliates.

Since the talent raids, however, NBC has undergone a complete administrative upheaval, and with the ascendancy of Joseph H. McConnell as prexy also came the long, arduous job of a network reassertion itself. At the moment, eyes of the industry are focused on the upcoming NBC convention at Boca Raton, Fla., for out of it is expected to come a brand new modus operandi which will set a pattern for network-affiliate relationship and transaction in preserving radio's major league status.

At CBS the "split-down-the-middle" and designation of Howard Meighan to rule the AM roost has already showed beneficial results toward the solidifying of the Columbia AM structure. Meighan has demonstrated an awareness of the need to re-pattern for the future, and his formula on the Red Skelton multiple-sponsorship sales is a unique forerunner of what may emerge as a permanent AM program selling pattern.

ABC's merger with United Paramount Theatres, still awaiting an okay from the Federal Communications Commission, has already stimulated agency-sponsor interest, with the recent parting of $24,000,000 in new AM-TV business and renewals attributed in large measure to an awareness of the operation's future potential, both in radio and television.

Perhaps of all the networks, Mutual today finds itself in the most enviable position in combating the TV inroads. Here, in essence, is the tailor-made network with its far-flung grass-roots affiliations, for advertisers seeking blanket coverage in the non-TV areas. The programming hypo stemming from the pact with Metro and its MGM Radio Attractions, it's conceded, should elevate Mutual to a new sphere of influence and affluence.

It's recognized that, despite the healthy signs, radio is due for new and perhaps increasing turbulence, with continued pressure from advertisers for additional rate slashes. But the industry today is mobilized; armed to the hilt with facts and figures and a fighting stance. It won't yield so easily next time.

Liberty Pacts Hunt

Frazier Hunt has been inked by Liberty Broadcasting System to alternate with Joseph C. Harsch on its nightly news commentaries. Hunt replaces William L. Shirer, whose contract with the chain was up. Harsch, who is under contract with Peoples Broadcasting Corp. (WOL, Washington, and WRFD, Cincinnati) on behalf of Liberty through the end of year, continues as a gabber for the chain. Hunt started broadcasting Sunday (23) night.

LBS recently launched John T. Flynn on a nightly show. Commenting on a report that Flynn had been hired at the suggestion of H. R. Cullen, who recently bought into the network, executive v.p. James Foster said that the commentator had been signed many weeks before Liberty entered into negotiations with Cullen.

CBS-TV's D-Day

D-Day (for daytime television) has been set as Oct. 15 by CBS, for it's on that day the simulcast of Arthur Godfrey's morning radio show will preem, and the web will expand the number of daytime hours currently devoted to color programming. Result will be a wholesale shift in the CBS daytime programming, which may lead to WCBS-TV, the N. Y. flagship station, taking the air at 8 a.m. Monday through Friday.

Godfrey simulcast will absorb part of the 10 to 11:30 a.m. period cross-the-board, since that's the time filled by his show on radio. Web currently has the "Mike and Buff" color show in from 10:30 to 11, which will be moved to a new time. In addition, the "Steve Allen Show," currently aired from 12:45 to 1:30 p.m. cross-the-board, is to be shifted to a later afternoon period.

Specifics of the WCBS-TV local programming will depend on network requirements, which have not yet been fully worked out. Station execs hope to tee off each day with a feature film at 8 a.m., which will be open to spot participations based on the success of the three feature films now carried daily by the station.

'Big Show' In Paris

Continued from page 24

also, but it was found that a local group, headed by Edith Constantine, who played opposite Edith Piaf at the ABC, was okay. Several changes are to be made in the tape recording of the program for the scheduled playback as part of the regular NBC series in the U. S. Oct. 7.

Miss Fields sang some tunes from "King and I" here but since they could not be cleared for the U. S., she'll tape other tunes for the playback. In addition, Georges Guetary, originally scheduled for the show, could not get a release from manager Maurice Lehmann, for whom he is currently starring in "Don Carlos" at the Chatelet. As a result, he'll also tape some material for insertion in the program when it airs in America.

Radio Warsaw Steams

Washington, Sept. 25.

Radio Warsaw in Communist Poland has leaped noisily upon the recent NBC-BBC Tallulah Bankhead "Big Show" broadcast out of London as "another failure of U. S. propaganda . . . sponsored by the notorious 'Voice of America.'"

In a Warsaw broadcast beamed to London and picked up by official U. S. monitors, a Polish government commentator shouted that the program was "an attempt to put over the U. S. way of life on the British people in what the Americans thought was a more palatable form. But, in the same way that the British people protested at the referee's decision in the championship fight between Sugar Ray Robinson and Randolph Turpin, they recognized the utter lack of taste shown by the American stars led by Tallulah Bankhead in 'The Big Show.'

"Before the show began, about half-dozen leading British performers refused to take part in this attempt to put over the U. S. way of life on the people of Britain."

WCPO AND WCPO-TV

TAKE FIRST RATINGS AGAIN!

• • •

WCPO-TV is first — 7 days a week — day and night!

—with 6 of the top 10 once-a-week shows!

—with 7 of the top 10 multi-weekly shows!

MORE TOP SHOWS than the *combined Total* of the other Cincinnati TV stations

AUG. 1951, PULSE TELEREPORT	WCPO-TV	STATION "A"	STATION "B"
average rating	47.1	24.6	28.3

WCPO-AM is first — says Hooper, June-July, 1951!

	WCPO	NETWORK STATION "A"	NETWORK STATION "B"	NETWORK STATION "C"	STATION "D"
Total Rated Time Periods	26.1	25.2	21.7	8.7	12.2
Mon.-Fri. 8 AM-12 N	24.1	24.1	17.9	14.3	10.7
Sunday 12 N-6 PM	62.7	6.7	11.2	3.0	9.0
Sun.-Sat. Eve 6 PM-10:30 PM	24.1	25.9	23.2	9.8	13.4
Mon.-Fri. 12 N-6 PM	21.3	29.5	24.6	5.7	12.3

Affiliated with THE CINCINNATI POST

REPRESENTED BY THE BRANHAM CO.

Eileen BARTON

THE BILL GOODWIN SHOW

NBC-TV

Direction: M. C. A.

HOWLS! BOFFS! YOKS!

for TV, Stage, Radio, etc.

Send for our latest free price list of new ORIGINAL gagglos, monologs, dialogs, bits, skits, and pantomime sketches. . . . Or send $10 and get 50 different scripts, plus 10 parodies. Ask any comic about us.

LAUGHS UNLIMITED

756 Seventh Avenue

JUdson 6-0383

THE BRITISH ARE WONDERFUL PEOPLE!

—London News Chronicle—

They are bursting with vitality and charm — and I love them all.

—Weekly Sporting Review—

THREE of the jolliest gals in town tonight—and today . . . the Andrews Sisters—Laverne, Patty and Maxene, now repeating their 1948 triumph at the Palladium.

They're jolly on stage, they're jolly off. They fairly bubble with fun . . . games. For stars, there's a refreshing—and welcome—absence of temperament. They're all-comers, and it's . . . ed when asked . . . "Why? . . . to all . . .

—The London Graphic—

Sisters made party of it

For an hour they sang solos, ducts and trios in the style that has sold 40,000,000 recordings. They are so unspoiled and determined to please that it is impossible not to like them. It was almost a party, and the applause they received was among the biggest handed out . . . any U.S. stars.

—Manchester Daily Mail—

55 Minutes of Non-stop Fun

THE Andrews Sisters had the audience of 3,000 holding their sides at the King's Hall, Belle Vue, Manchester, last night. Climax of the evening's show was the revival of the song that helped to make them famous in Britain: "I'll be with you in Apple Blossom Time."

Their 18-piece orchestra travelled from Blackpool, where they appeared last Sunday. The conductor and the pianist on whom they relied for the illustration of nearly all their songs came with them from America.

For 55 minutes they worked under are lights non-stop, and the time passed like 55 seconds.

. . . k entertainment . . . Just under an hour . . . act had flawless production.

—Glasgow Bulletin—

HE HAS A PHOTOGRAPH AND 60 REL...

Fan Waited 5 Hours As Singers Slept

WHILE the Andrews S... hours' sleep . . . yesterday their ke...

—Yorkshire Post—

Sisters again

It seems, can upset the ... of the music-hall public. ... temperature tonight ... a steamy tropical belge. I found the ... for the reappearance of the Andrews ... years of the Andrews ... harmony trio from ... exuberant artistry ... have been ...

VAL PARNELL, Palladium

"Thanks to the Andrews Sisters, for another wonderful two weeks at the London Palladium."

—Birmingham ...

Andrews Sisters a... the Hippodrome

Invited to meet his three ... at lunch and show them ... Andrews's souvenirs. ... Jimmy has their pic... framed on his bedroom w... has collected 60 of their ... phone records, as well ... scrap book about them. ...

—London Daily Mirror—

ANDREWS DON'T DISAPPOINT

America's amazing Andrews Sisters — Platinum Patty, Redhead Laverne and Brunette Maxene — crammed 19 numbers into their opening show at the London Palladium last night — and left the audience shouting for more. The world's star sister act sang, clowned and gagged for an hour in triplicate, — trying out T.V. routines for their first American series.

Gifted American Trio

To announce the Andrews Sisters as queens of rhythm does them considerably less than justice in that it fails to take account of the brightest gift that this trio from America has to offer. That most demonstrably is their sense and enaction of comedy. Seeing, hearing and savouring it at Birmingham Hippodrome last night, the rhythmic aura which, musically, was all about it seemed no more than background to a series of stories not always rich in these hands of but capable in themselves, but touched to the heights of buffoonery and, not infrequently, comedy.

These girls, alive, piquant and elegant, would, one felt, have found fun in anything. They extracted it in fullest measure fro ma song about Hawaii; they dared in the most captivating fashion to guy Sonny Boy, a song once sacred to sentimentality, and, as individuals, they spared not one another, especially when two of them sang plaintively of the waste material they represented ...

—Lond...

The Andre... audience at the ... tained for nearly an ... such unflagging generosity ... one loses count of the endless ... that give joy to lovers of close harmony. Their energy and spirit are something to marvel at. They have a whirlwind attack and a flow of good-natured fooling that adds to their attraction. Their colouring may differ but sisterly unity in harmony and humour is triumphantly achieved.

—London Daily M...

If audience reaction ... thing to go by, their reputa... in T.V. is as good as made. Their act of 19 routines, varying from the sentimental "Apple Blossom Time" to the sophisticated "There's Not ... In Hawaii" ... shows ... fair fo ... yateric, ... r mor ... inment ...

PAT HILLYARD,
Deputy Head of Variety, BBC

"I thought the Andrews Sisters were really terrific at the Palladium. After being on stage for nearly an hour and singing 20 numbers it must have been a thrill to hear the audience still yelling for more."

—Birmingham Evening Despatch—

AT THE THEATRE

Pep, poise and personality plus . . .

AT long last the Andrews Sisters have descended upon Birmingham. The impact, judging by the reaction of last night's **Hippodrome** audience, is considerable. They obviously come as old friends. Which, remembering their mountainous accumulation of recordings and the string of films ...

For years now they have been in the top layer. They give you an idea how long by singing snatches of some of the songs on which they bestowed the accolade of success. Remember, for instance, "Apple Blossom Time"? And others going even further back?

After their hour-long act it is easy to see how they have stayed the hectic pace in the rarefied atmosphere of the top flight.

Good looks have nothing to do with it. None of the three would claim to be a beauty. But the things that really matter are there abundantly.

Sentiment, the comic touch, the song with the gay twinkle . . . all have their place. And, to put them over, the poise, personality and fine technique which make an art memorable ... beautifully marshalled. ... hall is pretty ...

—Glasgow Evening Times—

SISTERS QUICK TO IMPRESS

With the whole of the second half of the programme to themselves, the Andrews Sisters were ... to impress Glasgow last ... them ... harmonize with such ... efficiency couldn't bore. Per... their greatest asset is a ... sense of humour and a ... lly breezy approach to ... ment that doesn't come ...

BEN LYON, 20th Century-Fox

"We are indebted to the Andrews Sisters for a style WHICH HAS BEEN COPIED BY MANY — EQUALLED BY NONE. Long may they sing!"

—Radio Times—

... Laverne's hobby is designing ... It is said that a quarter of the fan-mail that reaches them has a British stamp in ... the corner. Tastes in music may change; but ... the devotees of rhythm one can be sure ... sty, Maxene, and Laverne will remain, ... own line, 'the tops.'

—Glasgow Evening News—

ANDREWS TRIO GIV... EMPIRE PATRONS FULL VALUE

Sixty minutes of musical entertainment from those queens of harmony, the Andrews Sisters, give Empire patrons full value for their extra cash this week. The merry-andrews trio cram 16 songs and snatches from past hits into their slick, timed-to-perfection act, wiggle their hips to the rhythm of a 20-piece band which provides their backdrop and even change their costumes half-way through in this post-courtl of top-grade harmony and top-grade humour. Blond centerpiece Patty dispenses with her sisters for several solos including the popular "Too Young," and in retaliation Maxene and LaVerne engage in a clever piece of fooling in which they ask "Why Do They Give The Solos to Patty, When There's So Much of Us Going to Waste?"

—Blackpool Evening Gazette—

Famous song sisters at Blackpool

FROM out of the groove of the gramophone record, at the Opera House, Blackpool, last night, stepped those slick close harmony queens of the turntable, the Andrews Sisters—vivacious blonde Patty, titian-haired La Verne and brunette Maxene—an attractively costumed trio in black diamante corsage and white tulle skirts.

From "Down In the Valley"

WORLD'S BEST

Their new act shows them to be the world's best close-harmony team, and they have progressed enormously in their comedy numbers.

LATIN CASINO, Philadelphia—September 27th-October 3rd • LATIN QUARTER, Boston—October 14th-20th
"FRANK SINATRA SHOW", (WCBS-TV)—October 9th

Pleasant Touch of Comedy

... "Merry-Andrew", used to be ... name given to buffoons, zanies, ... comedians, and the merry Andrews Sisters (Palladium) season their sentimental crooning with a very pleasant ...

—London Sunday Times—

WITTY PERFORMA...

At the Palladium the Andrews Sisters gaily demonstrate their euphonious expertise in a witty per...

—Scottish Daily Mail—

Few turns have won the audience as quickly as the Andrews Sisters at the Empire, Glasgow, last night. They have rhythm, perfect harmony, humour and, above all, enchanting personalities. *Only the National Anthem stopped the audience cheering* ...

—London Daily Telegraph—

That combination of artistry and efficiency which is music hall at its ... they completely justified attention. Their act has gained in variety ... emphasis is now la... ...

—Melody Maker—

SINGING AT TOP FORM

The world's finest vocal trio sing ing at the top of their form in a presentation which never sags for one moment. When their sense of comedy is given full reign we ...

SAMBA

Musical Express

FRIDAY, AUGUST 3, 1951 No. 239 PRICE SIXPENCE

BELONG TO MY HEART

ANDREWS SISTERS GREATER THAN EVER

A show on their own

WHEN THE FABULOUS ANDREWS SISTERS WERE HERE THREE YEARS AGO WE SAID THEY WERE SENSATIONAL BUT NOW THEY ARE EVEN GREATER THEY OPENED AT THE LONDON PALLADIUM THIS WEEK WITH A COMPLETE SHOW OF THEIR OWN. THESE GIRLS ARE SO GOOD, WHETHER SINGING THE FAVOURITES THEY HAVE MADE POPULAR ON RECORDS OR IN BODY NUMBERS, THEIR VIDEO SHOW THEY COMMENCE ON THEIR RE-... THE STATES MUST SURELY BE A CERTAINTY. ON THAT WE COUL... PROGRAMME MUCH AS THEIRS ON OUR TELEVISION.

BARRY STORRI, Palladium:
"The Andrews Sisters have given us the fastest piece of ticket bookings ever seen in this theatre. Their bill brought in more money in a shorter space of time than any bill we ever played. Despite unusually hot weather they aroused a demand for seats that overwhelmed our box office."

—Melody Maker—

Effervescent Andrews!

AT the Palladium on Monday night, the Andrews Sisters opened a two-week season—avowedly for the purpose of trying out material for a U.S. television series.

"Trying it on the dog"—they call this in the profession. And the dog—in the shape of British Variety audiences—is without question a lucky one.

Equally lucky, for that matter, are any "cats" who may drop in.

For here we have the world's finest vocal trio singing at the top of their form in a presentation which never sags for one moment.

... It is Patty a evening, her very soft vibrato ... well-remembered and com-

FRANK LEE, Brunswick Decca
"Our sales reports are a clear indication of their amazing success in the music halls. Orders for Dimples and Cherry Cheeks made a quick readjustment of our pressing schedule imperative."

New American Comedy Trio

Introducing a new American comedy trio—the Andrews Sisters. Singing isn't the only role in which blond Patty, brunette Maxene, and redhead LaVerne are three smart girls. They received a wild welcome last night as America's queens of rhythm, but their tumultuous applause was earned as much by their flair for fun as the harmonizing for which they're famous. Song skits on Hawaii—and the Andrews Sisters—brought ... mirth last night to a scene of hilarity.

—Glasgow Herald—

The Sisters were slick ... infying, so much so that ev... were not enough.

A Welcome Retu

LONDON PALLADIUM.

Reviewed 6.15 p.m. house July 3

SINCE their last visit to this house in 1948, the famed American harmo... The Andrew Sisters have almost complet... framed their style of presentation and to ... extent now delunk all the things they pre... glossed with romanticism, from Hawaii to ... young dream, and in the course of a stint ... on an hour's duration and featuring sev... numbers showed that betty is a welcome ... particularly now that the comedy element ... a greater share of the running time. Patty has several straight and comedy solos, ... brunette Maxene and redhead Laverne sing ... song the prominence accorded their sister, an ... and abetted in each case by the Skyrockets ... —Strathearn Herald—

drews Sisters "Top t Crieff Festival Celeb

Crowds Throng Streets in Rousing Reception

nister Welcomes Film Trio with Gaelic Song

Andrews Sisters — Patty, Laverne and Maxine—the ... American film, stage and radio sing... Tuesday afternoon ...

—Dundee People's Journal—

In their two-hours-ten-minutes visit the personality girls gave the town of Crieff its biggest thrill since the King and Queen motored through two years ago.

—Glasgow Record—

NOW'TIME with Gordon Irving

Andrews Sisters get the laughs

It's the comedy of their act that gets you. Patty, Maxene and LaVerne Andrews, who made a very successful Glasgow show last night, introduce plenty of fun. They bring an infectious gaiety to a well-rehearsed harmony act, and are not content to rely on vocals alone. A first night Glasgow Empire audience—who paid one guinea for the best seats — warmed to their singing and comedy, particularly the work of blond, vivacious Patty. Patty is the life and soul of the act, brunette Maxene and the beast LaVerne, the one dead-pan and serious, the other ready to laugh at every joke, are the proper contrast for her clown-

—London Morning Advertiser—

Andrews Sist welcomed bac the London sta

BY GEOFFREY TARRAN

NONE of the visitors from America contributing to variety at the Palladium during the past year or two have given me enjoyment than the Andrews Sisters.

Until I met them I was never very enthusiastic about close ha... but within a few seconds of their first appearance on this famous ... in 1948 they had swept away all prejudices and added to their lif...

—Evening News—

...eat Fun

...er the girls, "in person," ... the most glamorous ... for 58 minutes they sang ... her song and they gave us ... Patty is comic number ... Maxene and LaV... ... her while the ... they sing "In Eve... ... Must Be A Little ... Great fun, this sh...

Variety—

ANDREWS SIS CLICK

Dour Scots variety-goers loved Danny Kaye. They fell equally hard for the natural good fun and top harmony of the Andrews gals whose unquestioned success on their Glasgow debut ranks them as the best ambassadors yet from U.S. show biz. Act's comedy slant made 25,000 Scots laugh in week's stint despi... upped price.

The Andrews Sisters, who have beguiled us ... through many changes of mood— ... their but du schon' to ... are hard-working ... the prelude ... No sooner h... ... programme that ...

ANDREWS HAVE ADDED CLOWNING

THE ... harmon... ing of ... fact, ad...

But we [illegible] are happy to be back in the [illegible]

[illegible]

DECCA RECORDS

Personal Management—LOU LEVY
Direction—WM. MORRIS AGENCY, Inc.

...don Evening News—

...NG AFTER SONG

...y Andrews Sisters

...er, but the Andrews ... didn't look a bit like the

HIPPODROME, BIRMINGHAM

Variety

That captivating American trio, the Andrews Sisters, bring their ... rhythm to enchant and ... than last

—London Sunday Pictorial—

...ticed gladly to ... of songs given. ... stepped confidently ... Skyrockets' Orchestra ... of black and pink, ... almost, but not ... it was before. ... only to their remarkable ... perfection of their mastery of rhythm, and ... asides, but also ...

Patty, the fast and flighty member of the trio, now takes an even more dominating part in the proceedings, and reveals that she can be more versatile than is generally guessed.

A glorious burlesque on vocal fashions written round a peony bus... ...s the more hilarious through her ... den lapses, suggestive of ... rather than ...

From the Production Centres

IN NEW YORK CITY . . .

WNJR has won the 1951 "Best All-Around Public Service Award" of the N. J. Broadcasters Assn at N. J. State Fair. **Murray Jordan** doing "Movietime Quiz" on WLIB cross-the-board at 2:45 p.m. WCBS' "This Is N. Y." scripter **Al Morgan** and missus flew to Europe for a month's junket with tape recorder. WINS' **Jack Lacy** picked as disk jock king at CCNY. Cast for ABC's "Against the Storm" will include **Roger de Koven, Joan Tompkins, Anne Seymour** and **Grant Richards**. **Robert Carroll** and **Douglas Chandler** will have leads in ABC's "Mystery Theatre" on radio. **Michael Stern**, who scored a scoop with True mag's article on Major Holohan's murder, guests on **Dwight Cooke's** WCBS aircr tonight (Wed.). Overseas Press Club honors him at lunch today. **William F. Johnston** appointed a sales rep for Kentucky by Frederic W. Ziv Co. **John Loveton**, producer of "Mr. and Mrs. North," to tape the series starting Oct. 2, to have more time for filming the televersion. **Jim Boles** and **Roger de Koven** added to "Strange Romance Of Evelyn Winters". **Bill Zuckert** new to "Romance Of Helen Trent". **Court Benson** and **Alan Bunce** added to "Our Gal Sunday". **Peter Capell** and **Charles Carroll** are "Young Widder Brown" additions. . . **Isobel Elsom** new to "Just Plain Bill". . . "Lorenzo Jones" additions include **Sylvia Leigh, Billy Lipton, Vera Allen, Charles Dingle** and **Tom Collins**.

G. W. (Johnny) Johnstone, National Assn. of Manufacturers AM-TV director, left Friday (21) for a month's contact tour of the Coast, including L. A., Frisco, and Portland. He returns via Minneapolis-St. Paul to Gotham on Oct. 22. **Vince Williams** starts a disk jockey strip over WJZ, 11 p.m. to midnight, on Monday (1). WWRL presents its eighth annual football scoreboard with **Jocko Maxwell**, starting Saturday (29) at 10:15 p.m. WOR's **Jack Poppele** on advisory council of Upsala College. WLIB to air Jewish New Year services from Brooklyn's Union Temple on Monday (1). **Ed Gruskin** in from Paris following his resignation as chief of radio in Europe for Economic Cooperation Administration. **Ernest E. Stern** has been upped to trade news editor of ABC, with **Tom Fitzsimmons** of Radio Daily moving into his copy chief spot. **Ed Reynolds**, CBS flack, lectures at School of Radio & TV Monday (1). WOR's veteran early-bird, **John B. Gambling**, unfolds another strip show, "Second Breakfast," next week. Dugan bakers will sponsor. WMCA early morning disk jocks **Roger Gallagher** and **Joe O'Brien** have been extended to a three-hour daily stint. **Ed Lethen**, former Macfadden ad director, joins CBS radio net sales this week. ABC brings back "Casebook of Gregory Hood," with **George Petrie** starred, as a Wednesday evening feature starting Oct. 3. **Edward Whitley**, ex-SSC&B timebuyer, new account exec at John Blair, station rep outfit. **Ed Scovill**, new CBS AM station relations rep, visiting New England affiliates this week.

IN HOLLYWOOD . . .

The **Spade Cooley** experiment didn't come off and CBS will call it quits after nine weeks. Net reasoned that a top tele star might repeat that success in radio but it didn't work out that way. . **Earl Ebi** is back at the Thompson agency as director of Lux Radio Theatre, succeeding the resigned **Fred MacKaye**. He recently pulled out of Warwick & Legler after a spell of program packaging with **Mannie Manheim**. NBC is seeing to it that **Don Sharpe** doesn't have any idle time on his hands. Network is continuing three of his shows into season and gave him an order for a new adventure series starring **Doug Fairbanks**. For good measure, ABC optioned **Mercedes McCambridge's** "Defense Attorney" for another stretch. **Sheilah Graham** will see ABC's **Robert Kintner** while she's in N. Y. signing a new contract with her syndicate and out of which may come a new series with the Hollywood columnist on both radio and TV. NBC's western division sales chief, **Frank "Bud" Berend**, has been moved into the N. Y. office for a special assignment that will keep him east for three months. **Oscar Turner** will act as coordinator in his absence. **Dave Lasley**, onetime NBC promotion manager in Hollywood, will cover all the territory west of Chicago for C. E. Hooper's new rating service. The **Ken Carsons** made the rounds of all their former radio pals and then hustled back to N. Y. for the singer's heavy TV schedule. **Howard Blake's** "Fan Mail" emceed by **Jay Stewart** is now getting a full network ride on ABC. **Gordon Minter**, late of TV, joined **Wendy Williams** at the Leo Burnett agency. Revamp of Young & Rubicam forces has not affected the Hollywood office. **Walter Bunker** continues as v.p. in charge of radio and TV, with **Bob Hussey** his trusty right arm. **Mannie Manheim** has given up radio for the nonce to yock up the **Jerry Lester** TV'er back east. **Artie Stander**, who used to write the "Baby Snooks" show, is also shifting east for teevee and will work the **Herb Shriner** show every week, and **Garry Moore's** night-timer every other show.

IN CHICAGO . . .

Burr Lee, Chi ABC production manager, has also been named manager of producers and announcers. **Al Parker** and **Martha Deane** have taken over WJJD's 8 to 10 morning disk and gab block left vacant by **Ernie Simon's** departure for a Balaban & Katz pact. **Jim Johnston**, formerly with WOC-TV, Davenport, added to the WLS payroll as a staff spieler. Hotel North Park bankrolling **Irv Kupcinet's** Friday night "Kup's Column of the Air" on WBBM. **Joan Hassmer** new addition to Mutual's Chi sales service staff. **Bud Campbell** will gab WIND's nightly sports roundup which kicks off Monday (1) for Berghoff Beer. Singer **Buddy Mareno** has been inked to a term pact by WBBM. Femme gabber **Del Ward** working in with **Bob McKee** for eventual takeover of WGN's post-midnight record show. Tidy House now bankrolling the 10 to 10:30 segment of WLS's Saturday night National Barn Dance.

National School Broadcast Conference set for Dec. 4-6 at the Sherman Hotel. **Hugh Downs** subbing for **Norman Ross** while he vacations from his "400 Hour" on WMAQ. Mutual ad-promotion chief **Hal Coulter** and **Fred Schneier** checked in last week for huddles with Chi execs. **Eleanor Engle** is filling in for a couple of weeks for **Beulah Karney** on latter's WENR homemakers spread. Although Chesterfields has bowed out as sponsor on WIND's **Eddie Hubbard** nightly disk show, station is keeping jock on tap on a freelance basis. **Bob Shaffer** joins WLS's roster of folk singers. Board of Education's FM'er, WBEZ, back on the air Oct. 8 for its 14th year. WJJD and WIND will again carry portions of the educational broadcasts. WBBM gabber **Norm Palmer** recuping from an appendectomy.

Gargan

Continued from page 117

the year in Rome. Incidentally, the trip to Israel may be back in Folsom's itinerary.

Preem of "Crane" was taped in advance so Gargan could make the junket.

Role of "Martin Kane," on Mutual radio and NBC-TV for U. S. Tobacco, has been taken over by Lloyd Nolan. Gargan's exit from "Kane" reportedly was over a difference on how much of an increase the star would get this season.

Color Gridcasts

Continued from page 117

monitoring purposes, but the rest are to be used for dealer and merchandise tieins on the football pickups. If 50 people can watch a single set in a dealer's display room, and if there are 10 sets in each city, CBS points out, a sponsor will be playing to 500 people in each city, for a total of 5,500 in the 11-city network. With time and talent charges for each game totaling less than $9,000, the sponsor's cost to "entertain" each guest is less than $1.70. "In short," according to the CBS pitch, "this minimum setup means publicity, goodwill, prestige and bigtime promotion."

Santa Barbara—Fred M. Hall has left KVEN, Ventura, to join KDB as assistant manager and production supervisor.

AM WEVD FM

4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of **'WHO'S WHO ON WEVD'**

Henry Greenfield, Man. Dir.
WEVD 117-119 West 46th St., New York 19

Webs Chip at Berle

Continued from page 33

It's expected that the magazine outfit will plug its Saturday Evening Post. DuMont's award-winning but low-rating "Johns Hopkins Science Review," currently occupying the Tuesday at 8:30 spot, is to be moved to another time, probably Sunday afternoons.

CBS, meanwhile, claimed that sponsor interest is high in its upcoming Sinatra show and said it hopes to have at least one bankroller pacted before the program takes the air. Web has put an asking price of $41,500 on the package (exclusive of time), but is willing to sell it to participating sponsors in quarter-hour or half-hour segments.

Minneapolis—Lionel Wittenberg and Henry Sheppard, members of the radio and TV staffs of WTCN for several years, have been appointed assistant television studio supervisitors by John M. Sherman, the station's technical director. They'll help supervise the overall technical operation of TV studios and remote equipment and personnel.

Television Reviews

Continued from page 119

more trouble ahead. Here's a yarn about a selfish wife, an upstanding husband and a kid who's in the middle. The central character of the tale is the wife's sister, who seems to be a very fine citizen, and it looks like her efforts to do a Miss Fixit job will hit some snags.

The portrayals are standard, with Peggy McCay enacting the lead role and Jean McBride as the heartless wife. The juve role is by Dennis Powell, who qualifies as the unhappy kid because of his ability to make with the tears.

The show is given a good production with workable sets and evenly paced direction. *Jose.*

HAIL THE CHAMP
With Herb Allen, Jim Andelin
Producer: Allen
Director: Ivor McLaren
30 Mins.; Sat., 5:30 p.m.
CHUCKLES CANDY
ABC-TV, from Chicago
(Henri, Hurst & McDonald)

A boisterous kiddie participation clambake, "Hail The Champ," which entered Saturday (22) on a three-station ABC-TV hookup, likely will make a moderate dent with the grade schoolers. There's lots of action and lots of noise and a bagful of gimmicks designed to capture the moppets.

Format has three pairs of youngsters competing in various contests for the final "Champ of the Week" prizes. On the teeoff session there was a hectic needle-in-the-haystack hunt, a cup balancing race and a roller skate race. Final contest was an indoor obstacle race. The competitions all unwound with good visual values for the home dialers as commendable lensing helped capture the excitement through some nice shots of the kiddies. Enthusiasm of the studio audience had a shrill note of artificiality, however. It sounded as if the floor director, or somebody, was stirring up the young seatholders with a buggy whip.

Affair was hosted by Herb Allen who seems equipped with the proper knack of getting the most out of the contenders and keeping them fairly well at ease. He was assisted by Jim Andelin who also worked the candy pitches. Latter were pretty broad and exhortative but okay as pre-adolescent motivators. *Dave.*

Salt Lake City—Intermountain Network announced that starting Oct. 1, it would add three new stations in Idaho, to replace three previous affiliates to Columbia. According to George C. Hatch, Intermountain prexy, regional web will tie up with KIFI, Idaho Falls, KWIK, Pocatello, and KLIX, Twin Falls. Stations leaving the net are KID, KEYY, and KVMV.

A HOME FOR A STAR
—At an Understudy's Price

In New Canaan's country club area an hour from Manhattan, a gracious house occupied at different times in the past by Mary Martin, Stanton Griffis, Thomas J. Watson, is available for immediate sale.

Includes 8 easily cared for acres, large swimming pool; seven bedrooms, 4 baths; plus servant's quarters now occupied by caretaker who will stay on at reasonable wage.

For entertaining in star fashion there's a 50-foot living room and two-story dining room. Fireplaces galore.

Firm price $55,000, which represents less than half of insurance appraisal for house alone.

Phone: New Canaan 9-1815, or write Box V-1888, Variety, 154 W. 46th St., New York.

THE P. J. ROTONDO CONSTRUCTION CO.
429 W. 53rd St., New York City 19
Suppliers of Production Facilities and Scenery for STAGE, RADIO and TELEVISION
Announces the Appointment to its Staff of
MR. ROBERT F. BRUNTON
as General Manager,
Effective Immediately

5 Kilo is Killo-Dillo In WFIL-adelphia

You can't stand on ceremony if you want to be heard by shoppers in all 14 counties of Philadelphia's $6 billion market zone.

Best way to break the ice in this area of 4,000,000 people and $6 billion in buying power, is to get 'em at home, where more radio owners tune WFIL than ever before.

BMB says two-thirds of all radio-equipped homes listen regularly to WFIL. 5,000 watts at 560 kilocycles. You hit hard, fast, and clean—not only in Philly but in *all* 147 "home markets" outside city limits where a majority of the area's population lives and shops.

And these same five kilos sweep way out into a huge bonus area in many nearby counties, giving WFIL total coverage of 6,800,000 people with more than $9 billion effective buying income.

To be first on the dial in America's third largest market, schedule WFIL.

WFIL
560
The Philadelphia Inquirer Station

WJBK delivers the Goods
YOUR GOODS... WITH SALES PUNCH

It should happen to YOU! WJBK's Jack the Bellboy, America's No. 1 disc jockey, presented five different recorded singing commercials, asking listeners to call in their first choice, and offered prizes for the first 100 telephoning. Then pandemonium broke loose. 100,000 telephones and eleven phone exchanges were knocked out of order. That's the kind of wallop a WJBK commercial packs.

WJBK-AM-TV-DETROIT WJBK-TV—a CBS and DUMONT Affiliate
THE STATION WITH A MILLION FRIENDS
National Sales Headquarters: 488 Madison Avenue, New York 22
Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

From—VARIETY issue SEPTEMBER 19, 1951

Barry Gray's SRO; 84 Participations

Barry Gray's chatter stanza on WMCA, N. Y. has inked nine sponsors to start this month, which makes the airer 100% sold out effective Oct. 1. It's a success story for Gray, who following some early difficulties with WOR, N. Y., and despite his later successes in Miami, had to do some heavy convincing to get WMCA to take the airer.

The new bankrollers include Best Foods, Continental American Life Insurance Co., Dexter Motors, Master Yogurt, Spain & Spain furriers, Mars TV and "Show-of-the-Month" Club. With these Gray now has 84 participations weekly on the 12 midnight-to-3 a.m. show which originates from Chandler's restaurant.

It also points up that controversy, and Gray's open-mike discussion of current issues, is a saleable commodity. WMCA's rates for the show are the highest post-midnight time costs in the area. Program's payoff is seen in the results Gray got for Leland Hayward's legiter, "Remains to be Seen." Using one spot nightly between Aug. 27-Sept. 5, Broadway producer got $3,500 in ticket sales from 1,175 requests pulled by Gray's 10 one-minute announcements.

CBS Marathon

Continued from page 117

spectively; Marie Wilson, J. Carroll Naish, Roger Price, Ginny Simms (who was integrated into a "remote" from outside the studio, permitting for a panoramic view of Hollywood and Vine), Jack Smith, Chinese actress Anna Chow, the Wiere Bros. and Vincent Price.

Program, produced and directed by Dick Linkroum, was almost of an ad lib nature, suggesting the probable last-minute planning, but it all came through with a clarity that instantly established TV's coast-to-coast "arrival" and technical perfection.

In the CBS spotlighting to viewers throughout the country of the opening of the new micro-relay to the Coast, with its 12-hour marathon drive, pledges rolled in to emcee Steve Allen and his helpers via phone calls from all parts of the nation, including Hollywood and a number of California towns, which were seeing a N. Y.-originated show for the first time in history.

With a number of celebs from all branches of show biz, as well as execs of the "Crusade" and Government and civic dignitaries on hand to join in the pitch, the combined pledges must have exceeded those for any other TV drive of its kind. Since most viewers were requested to send their contributions to their local postmasters, the total amount won't be known for another week or 10 days. Pledges phoned into N. Y. alone during the 12-hour stretch, however, totaled $202,643.80. (Nobody explained where the 80c. came from.)

Sullivan's Minor Op

Show was to have been emceed originally by Ed Sullivan, but the columnist-emcee underwent a minor operation last Tuesday (18) and was still confined to his bed Sunday by his doctors, although he appeared later on the show with Allen about 3:30 p.m.—and then handled his own "Toast of the Town" Sunday night. Allen capitalized on the usual "understudy" basis. While the serious nature of the show didn't give him much chance to display his ad lib humor, he still tossed in a number of good gags. In general, he worked the stint well and must have established a new rep with viewers who might never have seen his cross-the-board CBS daytimer or his "Songs For Sale."

Teeoff at noon in N. Y. means the show reached the Coast at 9 a.m. It was evidently well-publicized in advance there, though, because most of the phone calls during the first hour or two came from California—and most of these were from friends of Allen, who broke into show biz on the Coast. It seemed that these early callers must have spent double or triple on the cost of their calls over the amount of their pledges.

With Robert Merrill, Sam Levenson and Morey Amsterdam holding the fort with Allen on the phone calls, the parade of guest talent during the show parred the usual style for marathons of this sort. After Gen. Lucius D. Clay, national chairman of the "Crusade," appeared at about 4 p.m. to further the pitch, CBS signed off the show at 4:30. From that point until 11:15 p.m., when Art Linkletter emceed the first nationwide show from Hollywood as part of the drive, the plea for funds was carried by emcees on most of the web's regularly-scheduled commercial programs including "This Is Show Business," "Toast," "Fred Waring Show" and "What's My Line."

Sullivan, meanwhile, presented former President Herbert Hoover to sparkplug the "Crusade" drive on "Toast." Rest of Sullivan's show, probably because the emcee was in the hoap until Sunday, was sub-par, sparked only by the surprisingly good work of middleweight champ Sugar Ray Robinson. Tony Bennett, making his video bow, scored with a rendition of his top-selling disk click, "Because of You," and displayed a neat rhythmic sense in a second tune. Wally Cox was good with his comedies but Elsa Lanchester, who's branched out into a nitery act, failed to register with her songalog, mostly because the routine was strictly non-visual.

Merrill was brought on to reprise "You'll Never Walk Alone," from Rodgers & Hammerstein's "Carousel," which he did on the second part of Sullivan's "Tribute to Oscar Hammerstein 2d" the preceding week. Winners of the N. Y. Daily News' Harvest Moon Ball failed to impress with their terping. Sullivan also presented awards to ballplayers Roy Campanella, Gil Hodges, Don Newcombe and Sal Maglie, named to Look magazine's "All-American Baseball Team."

Marlo Lewis served as overall producer of the day-long stint, with Danny Dare and Al Span handling the cameras on the Allen segments. Parts of the show, incidentally, were also aired by other nets from N. Y.

Amer. Research

Continued from page 24

broadcast rating picture but lacked funds to make a comprehensive analysis.

Question likely to emerge from the revised ARF setup is whether broadcasters will get behind it. It's pointed out that the industry's experience with tripartite bodies (such as the demised Broadcast Measurement Bureau) wasn't good. While it's agreed that a tripartite arrangement is the "ideal" format, the diverse interests of the bankrollers, agencies and the competitive media may prove a stumbling block.

On the other hand, there's the possibility that if ARF got coin from the broadcasters, and conducted a survey of radio on a basis which was agreeable to the medium and the ANA and AAAA reps, it might turn up results that refute the bearish reports on radio which ANA's radio steering committee has released. Cost of supervising and validating media studies will be paid for, as at present, by the medium requesting the study.

Individual agencies, bankrollers, publications and broadcasters can join ARF on a sliding dues scale of $150-$2,000 annually, depending on their volume of ad business. ANA and AAAA, as founder-subscribers, have already paid their first annual subscriptions, $7,500 apiece.

WHUM's Bid

Continued from page 117

'freeze lifting' ceremonies," it adds "it is an insult to one's intelligence to believe that WHUM intends to 'experiment' for the good of the industry at this late date."

Finally, the petition observes, "It does seem somewhat unusual that a 250-watt AM station in a town of 110,000 would be willing to spend $500,000 on experimentation for the good of the industry. This apparent philanthropy defies human experience. A more likely conclusion from this 'proposal to experiment' is the belief that WHUM wants to gain a head start in the race to establish commercial TV facilities . . ."

An analysis by Everett L. Dillard and Edward F. Lorentz, Washington consulting engineers, of WHUM's experimental proposals concluded that the objectives outlined in the application "will be obtained in the normal course of UHF TV development, first in the laboratories of the manufacturers and, second, by the regular operation of numerous commercial UHF stations which will shortly be granted by the Commission."

CANADA'S 'STAGE 52' TO GET ABC RIDE

ABC has grabbed off rights to air "Stage 52," top hour-long dramatic program of the Canadian Broadcasting Corp. Show, which is called "Canada's 'Lux Radio Theatre'," will go into prime evening time, Sundays at 6:30-7:30, starting Oct. 14.

American web got "Stage 52," which has been aired since 1948, on the basis of the job it did for "Q.E.D.," another leading CBC feature. "Stage" uses a minimum of 20 actors per performance and has a 40-piece orch. ABC will give the exchange sustainer heavy promotion.

Radio Reviews

Continued from page 122

are more Broadway than Babbitt anyway.

Previous to Eigen's installation, Louis Quinn, saloon spieler on WGN, had been siphoning off listeners by the carload. With Eigen in the sweepstakes, Quinn's present status as No. 1 boy may be short-lived, since his saloon lacks both the snob appeal and the lure for visiting celebs.

Per custom, Eigen is running a showbiz sewing circle. Session heard (16) was devoted entirely to this end. Most pleasing of the guests was comic Myron Cohen, current at the Chez, who teased 'em with a few samplers and wisely didn't unload the whole cargo. Also on the roster were comedian Romo Vincent, singer Betty Reilly, Pam Cavan (of the Blackburns), Dirk Courtenay, a Chi deejay, and bistro emcee Johnny Martin. Additionally, Eigen filled in with telegrams from well-wishers, standard telephone conversations and a showbiz quiz, winner of which is treated to a free-load at the nitery.

Eigen's word merchandising will not lull the weary into slumber. If anything, he may be a bit too brash, even for the mob. For this town, a little sugar goes a long way.

Spot commercials on the session are all intoned with brass knuckles, most ill-fitting for this NBC flagship. Mcl.

TIME BOMB
With Joseph Julian, Joseph de Santis, Peter Capell, Raymond Edward Johnson, Adelaide Klein, James McCallion, Les Damon, Daniel Ocko, Robert Lang; Florence Stanley, narrator
Writer: Morton Wishengrad
Director: Scott Farnsworth
30 Mins.; Wed. (19), 10 p.m.
Sustaining
ABC, from N. Y.

Crusade For Freedom's current drive for funds to help the privately-financed Radio Free Europe continue its invasion of the Iron Curtain, was dramatized last Wednesday (19) with this ABC documentary. Show was another exposition of RFE's aims and accomplishments, of its efforts to keep hope alive in the harassed, unfortunate peoples behind the Curtain. There was a good deal of excellent material in the program, but in overall effect it showed more goodwill than force.

Airer was sketchy and choppy, scattering its effect by trying to dramatize too many subjects—problems of deportations, sale of children, informers, internees, etc. More than that, the scripting was at fault. When the facts were being stated (and they were dramatic and pointed enough by themselves), the documentary had punch. When its message was dramatized, it was too theatrical.

The truth, the fact instead of the lie, is democracy's weapon, its "time bomb." It's RFE's feeling that if the captive peoples behind the Curtain hear the news going on about them, even unpleasant news, it has merit. Material is not only revelatory to these people; it may also prove as deterrent to similar actions by their oppressors. So the Munich transmitter warns the Czechs against certain spies and informers, mentioning them by name. And the Frankfurt transmitter tells Hungarians of mass deportations there, and of certain people forced to sell their children into slavery.

When the program let the characters tell the story, the airer had force. Performers were especially good, sounding for all the world like the oppressed peoples themselves instead of actors. Brow.

108th TV Station

Continued from page 117

of non-voting stock and that the failure to report was based on "an inadvertence and a lack of understanding." Allegations that these holdings represent possible violation of multiple ownership rules, the Commission said, were "particularly vague and indefinite."

Agency pointed out that, although it proposes to reduce VHF allocations in Atlanta to three channels, sale of WSB-TV does not necessarily leave WGST and Rivers out of the running. Commission said "there has been no final order" removing a fourth VHF channel from Atlanta to Athens, Ga., and that in any event a fourth channel in the UHF band is included in proposed allocations.

The 108th TV station in the country, and the last to take the air under pre-freeze authorizations, will actually occupy the facilities of WCON-TV, now nearing completion, which will be given the WSB-TV call letters. ANI prefers to keep the facilities of WCON-TV, which operates on channel 2, to those of WSB, which FCC proposes to shift from channel 8 to channel 11. Broadcasting, Inc., plans to use the call WYES.

OFFICIAL FILMS, INC.

The outstanding success of Columbia Broadcasting System has been attributed to Isaac D. Levy of Philadelphia. Now he has embarked on a new venture to which he is devoting full time . . . OFFICIAL FILMS, INC.

If interested in these shares as a speculation in the future of television, we have an analysis to send on request. Ask for circular C-17.

LILLEY & CO.
Member Phila.-Balto. Stock Exchange
40 Exchange Place, New York 5, N. Y.
Digby 4-8585
Packard Bldg., Phila. 2, Pa.
RI 6-3324

• PIANIST
• ORGANIST

BILLY NALLE

3rd YEAR—"MAMA"—CBS-TV

— Contact —
RADIO REGISTRY

WATCH JOEY FORMAN
GREAT NEW DISCOVERY FOR
MOTION PICTURES — TV — THEATRES — CAFES
ON
THIS IS SHOW BUSINESS — TV
This Sunday, September 30, CBS Channel 2, 7:30 to 8:00
MANAGEMENT
MATTY ROSEN
165 West 46th Street, New York 19, N. Y.

KLIX
—IS KLICKIN'
In Idaho's Fabulous Magic Valley
Ask HOLLINGBERY
ABC of Twin Falls, Idaho

HELP WANTED

Young man, experienced in television operation, to supervise applications, planning, installation, and operation of two or more television stations. Program, sales, and general experience more important than technical experience. To guarantee fullest consideration give details, including salary expected. In first letter. Box V-412, c/o Variety, 154 W. 46th St., New York 19.

Island Paradise
for Gentleman's Estate
3 ACRES OF WOODED ISLAND
ON LARGE PRIVATE LAKE

Surrounded by forested mountains; 63,000 acres of forest all around. high altitude. All or in part . . . half-acre minimum.

ON BEAUTIFUL LAKE TAMARACK
HIGH IN THE SUSSEX HILLS, STOCKHOLM, N. J.

Here is real seclusion on an island. Build a lodge or a mansion. . . . Keep it a natural paradise of woods and shore or make a park out of it. It is all yours . . . and your only neighbors will be for across blue water.

There is good bass and pickerel fishing in the lake . . . fine bathing and sailing . . . canoeing and boating. In winter there is good skiing, ice boating, ice skating and sledding. There are fine schools, churches, stores, shops and markets. Excellent highways make commuting by car easy and pleasant to any place in Manhattan or North Jersey.

For appointment 'phone or write

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Address—Stockholm, N. J.

PEPSI SALUTES FAYE ON FIRST ANNIVERSARY

One year ago today, Faye Emerson made her first telecast for Pepsi-Cola. So today Pepsi-Cola takes off its hat to thank and congratulate Miss Emerson . . .

Best wishes, Faye, at the start of our second year in what we hope will long continue to be what it has proved so far —a highly successful sales partnership!

MORE BOUNCE TO THE OUNCE

AFM's N.Y. Jobless Problem Worse Than Ever; Social Functions' Big Drop

Despite the general high level of business activity, the unemployment problem among the 20,000 members of N. Y. Local 802, American Federation of Musicians, is currently worse than ever. While the union has no statistics due to the transient nature of windjammer work, members of the union exec board declare that there are fewer job opportunities now than at any time in the past.

The decline in the number of niteries in New York, for instance, is one small facet of the situation facing Local 802. Conversion of several Broadway presentation houses into straight filmers represents another closing door for musicians.

Most important for the bulk of the union members has been the sharp fall-off in calls for musicians at weddings, parties and other social engagements. Where these functions used to give a substantial number of weekend jobs to musicians, they have now dried up to a relative trickle. One Local 802 exec blamed it on the inflationary situation.

"They still hold the same functions," he said, "but now they are saving by cutting the number of musicians hired for the job."

The disk industry, one of the more important users of music, has also cut down on windjammer jobs by improved technique. Most effective for the disk companies has been the introduction of tape machines for the making of master versions. Where before a mistake meant a full repeat of a performance in the recording studio, the use of tape today makes possible the replaying of only a bar of music, with the correction taking the place of the deleted piece of tape. Use of similar techniques in radio transcriptions has shrunk job opportunities in this field also.

The major networks' accent on recording music, even to transcribed cues for dramatic shows, has cut sharply into Local 802 also. This problem was a key issue in the last union negotiations with the webs, but the AFM did not win its point.

Guy Lombardo in Oct, 1 Return to N.Y. Roosevelt

Guy Lombardo orch returns to its regular fall-winter bailiwick at the Hotel Roosevelt Grill Room, N. Y., Oct 1. During the summer he played at the Hotel Waldorf-Astoria Starlight Roof, N. Y.

Dick Mulliner orch will be the supporting crew at the Roosevelt.

Mellin Stirs Stew By 'Most Songs Need Pub Fixing'

Recent comment by publisher Bobby Mellin on the CBS-TV "Songs for Sale" show, to the effect that most songs need touching up by pubs, has touched off a widespread controversy in Tin Pan Alley.

While some songwriters are burning over the incident, many publisher execs are in general agreement with Mellin and can't understand what the shouting's about. A group of younger songwriters also concede that Mellin was correct in his observation that songs receive valuable editorial suggestions, and sometimes direct revision from publishers.

One publisher said that such collaboration with writers is among their chief functions. "One of the troubles with the business today," he said, "is that songs are frequently accepted and rushed into print without prior corrections by the publishers. Maybe some of the new publishers aren't qualified to make suggestions but, in the old days, that's how young songwriters were developed by such publishing execs as Jack Robbins and Louis Bernstein."

Mellin said that his comment on the show was aimed at encouraging the amateur songsmiths by informing them that many professional writers usually need revision of their works before publication.

Henri Rene, RCA Victor Coast recording chief, planed back to Hollywood last week after two weeks of policy confabs with Charles Grean, Victor's pop artists and repertory head, in New York.

Best British Sheet Sellers

(Week ending Sept. 15)
London, Sept. 18.

Too Young	Sun
My Truly Truly Fair	Dash
Tulips and Heather	Fields
Too Late Now	New World
My Resistance Is Low	Morris
With These Hands	Kassner
Ivory Rag	Macmelodies
Chr'st'ph'r Col'mb's	Connelly
Sweet Violets	Morris
Loveliest Night	F.D.&H.
Unless	F.D.&H.
Be My Love	F.D.&H.

Second 12

I Apologize	Victoria
Beggar In Love	Cinephonic
Jezebel	Connelly
God Bless You	Carolin
On Top of Old Smoky	Leeds
Kentucky Waltz	Southern
Our Very Own	Wood
No Boat Like Rowboat	Bourne
Mockin' Bird Hill	Southern
Shanghai	Harms-Connelly
Little White Duck	Southern
Black Note Serenade	Maurice

Beneke Shares Gravy Of Midwest Upbeat For Touring Bands

Midwest and southwest area is steadily shaping up as the most lucrative one-nighter belt in the country for touring orchs. Bands are getting solid bookings through the territory at top guarantee and percentage deals. Additional evidence of the upbeat is in the Tex Beneke orch which has been swinging through the Chicago to Texas belt during the past month.

The Beneke crew worked 29 one-nighter dates during September and is booked solid in October. Band is getting between $1,200 and $1,500 guarantees, with as much as 60% overage deals. Band has been regularly going into percentage and at recent dates in Ft. Worth and Tulsa, Beneke took out $2,300 and $1,800, respectively. Beneke's skedded to play the Rose Festival in Tyler, Texas, Oct. 5-6 at $4,500 for the two-day date. He winds up his midwestern trek at the end of November.

Some of the other bands which have racked up solid bookings and top b.o. in the same area during the past few months have been Ralph Flanagan, Harry James, Russ Morgan and Tiny Hill.

Coleman Hawkins orch inked to a three-year pact by Gale Associates. Hawkins was formerly represented by Shaw Artists.

Jocks, Jukes and Disks

By MIKE GROSS

Dinah Shore-Tony Martin: "Be Mine Tonight"-"The Old Soft Shoe" (Victor). Dinah Shore-Tony Martin parlay on "Be Mine Tonight" adds up to top wax. Tune, previously known as "Noce De Ronda," is a mellow tempoed ballad with a sock romantic lyric. Duet blends easily and projects plenty of warmth. It should break out for solid jock and juke spins. Reverse is a neat change of pace which Miss Shore and Martin deliver with an old vaude flavor.

Carol Channing: "Meany Meany"-"Did I Hurtcha, Burnya, Cutcha Much" (Columbia). Carol Channing, the big girl with the little voice in the legit musical "Gentlemen Prefer Blondes," uses the same incongruous styling on these sides for less effective results. Comic qualities of her pipes lose impact away from the stage and is limited in appeal to those who have seen Miss Channing in action. "Meany," a mild novelty item, benefits by her treatment but she is overly cute on "Cutcha Much." Mitch Miller's backing is tops.

Ronnie Gilbert: "Calla Calla"-"Bella Bimba" (Decca). "Calla," an updated Israeli folk number, gets a spirited workover by Ronnie Gilbert that makes it solid jock and juke material. Miss Gilbert, who stepped out of the Weavers for this solo assignment, gives the tune's familiar qualities a lift by belting across the lyric with zest and authenticity. **Vic Schoen's** orch backs solidly. Reverse is another rouser that could break away.

Margaret Whiting: "More! More! More!"-"Bill" (Capitol). "More" is an uninspired number that gets nowhere despite Margaret Whiting's neat lyric handling. She's hampered, however, by poor quality of the current crop of pops. She's much more effective, however, on the oldie, "Bill," which she renders with warmth and understanding.

Vaughn Monroe: "They Call The Wind Maria"-"Meanderin'" (Victor). Monroe's robust vocal styling comes across excellently on this standout coupling. "Maria," from the forthcoming Broadway legit musical, "Paint Your Wagon," is a rhythmic item with a good lyric. Monroe belts it out with zest. Bottom deck is a catchy number which gets a typical Monroe workover.

Gene Autry: "Thirty-two Feet-Eight Little Tails"-"The Three Little Dwarfs," "Coming Down the Chimney"-"Poppy the Puppy" (Columbia). Gene Autry opens Tin Pan Alley's Christmas season with a flock of tunes aimed at the Yuletide market. "Eight Little Tails" is okay fare while "Dwarfs," on the reverse, never gets off the ground. "Chimney" has an ingratiating lilt that should get it some spins during the pre-holiday season. Autry is at his best on "Puppy." Tune's simple ingratiating story and catchy melodic line should make it a solid jock and juke bet.

Sonny Burke Orch: "Cocoanuts"-"Happiness Is This" (Decca). "Cocoanuts" is a good novelty item which Sonny Burke's orch dishes out with proper emphasis on the comic qualities. Clever lyric is excellently bounced out by **Hub & Hubbie** and the **Cheerleaders**. Should rate plenty of spins. Bottom deck offers nice change of pace with an okay melodic beat.

Champ Butler: "When?"-"Reaching for the Moon" (Columbia). Champ Butler just holds his own on two mild sides. "When?" is given a loud and pretentious interpretation that's not in keeping with the lyric or melody values. Butler's voice comes across clear and strong but he's obviously working too hard at it which dissipates overall effect.—"Moon," an **Irving Berlin** oldie, gets a less enthusiastic but more effective workover. **Paul Weston's** orch backs neatly and Butler gets an okay assist from the **Norman Luboff Choir.**

Ruth Casey: "Hold Me Just a Little Longer Daddy"-"Cry" (Cadillac). Ruth Casey's whispery and suggestive handling of "Daddy" should get it lots of juke and possible jock spins if it can get by the station censors. Miss Casey, whose delivery is in the same vein as RCA Victor's April Stevens, sells the lyric with intimacy and warmth. On the reverse, Miss Casey gets across a smooth version of a melodic ballad.

Dean Martin: "Bela Bimba"-"Meanderin'" (Capitol). This Dean Martin coupling of a pair of rousing melodies is solid juke and jock fare. They're Martin's best etchings in a long while. He gets across some neat baritoning on "Bimba," a strong melodic item that's getting a wide diskery spread. "Meanderin'" gets a bright, bouncy treatment with a vocal group and orch conducted by **Dick Stabile** giving Martin an excellent assist.

Cliff Steward: "Don't Put a Tax on the Beautiful Girls"-"Wooden Shoe Waltz" (Coral). "Beautiful Girls" is a catchy item, circa 1919, that gets a top rhythmic interpretation by Cliff Steward. Tune's arranged in the orch styling of the post-World War I era but its hokey beat should appeal to juves and oldsters alike. Good for jocks and jukes. Flipover, another novelty tune, has a nice lilt and some cute lyrics.

Charlie Spivak: "Stay As Sweet As You Are"-"Walking My Baby Back Home" (London). "Sweet As You Are" is a sentimental oldie which Spivak's orch frames in a mellow, danceable beat. Arrangement is tops and Spivak's trumpet licks are solid. On the London reverse Spivak's crew handles another vintage tune with care and musicianship. **Tommy Lynn** belts out the lyric.

Evelyn Knight: "Aw C'Mon"-"I'd Rather Be . . ." (Decca). "Aw C'Mon" is an okay novelty number which Evelyn Knight builds by her adept lyric handling. Miss Knight's expert piping can make the most innocuous item seem attractive. She needs better material, however, before she hits another disk-click. "I'd Rather Be . . ." never gets beyond the just cute stage.

Tennessee Ernie-Helen O'Connell: "Hey, Good Lookin'"-"Cool, Cool Kisses" (Capitol). "Good Lookin'" is a rowdy number which this duet delivers with spirit and drive. With concentrated jockey backing side should break away. Ernie and Miss O'Connell handle the lyric with good humor. Flipover is similarly styled and should run its partner a merry chase for top plays.

Platter Pointers

Kay Starr gets off a neat version of "Angry" for Capitol . . . **Ethel Smith's** organ solo on "Summertime Is Summertime" on the Decca label again displays top musicianship . . . **Jan Garber** has a fair side in "Never" (Capitol) . . . **Ralph Marterie** has two top danceable and listenable sides in "Once In a While" and "Alice Blue Gown" (Mercury) . . . **Louis Jordan** whips across a solid rendition of "Cock-A-Doodle Doo" (Decca) . . . **Ray Anthony** has an okay side in "With All My Heart and Soul" (Capitol) . . . **Emil DeWan Quintones** do a cute workover of "Where D'Ya Work-A John?" (Mercury) . . . **Bob Crosby** gets across a solid version of "The Memphis Blues" (Coral) . . . **Burt Taylor** impresses on "Long Ago" (Columbia).

T.D. GETTING 7½G IN CHI ONE-NITER FOR GM

Tommy Dorsey interrupts his two-week engagement at the Totem Pole, Boston, to plane out to Chicago Oct. 23 for a club date at the Stevens Hotel. He'll get $7,500 for the one-nighter.

General Motors, the date's sponsors, are also footing the orch's transportation costs. Dorsey, who is currently at the Rustic Cabin, N. J., opens at the Totem Pole, Oct. 17.

Tony Bavaar Due For Victor Signing

RCA Victor is expected to wrap up an exclusive deal this week with Tony Bavaar, featured vocalist in the legit musical, "Paint Your Wagon," which is currently playing in Philadelphia prior to a Broadway run.

Bavaar, described as a "Latin baritone," has been gandered several times by Victor execs, who have been making repeated trips to Philly to see the show, which the diskery will cut in an original-cast album. Bavaar is personal-managed by Johnny Greene, ex-fighter, referee and song plugger for Barton Music.

Flanagan Pulls Top Biz In K.C. Pla-Mor 1-Niter

Chicago, Sept. 25.

Ralph Flanagan, currently on a one-night trek through the midwest, broke a three-year attendance mark at Will Witting's Pla-Mor Ballroom in Kansas City. Orchster, who was in at $1,250 against percentage, pocketed $2,600 in a recent one-niter, most coin any orchester has extracted from the terpery since 1948.

Week previous, Stan Kenton, playing at $1,500, tilted percentage to $2,200.

VARIETY 10 Best Sellers on Coin-Machines Week of Sept. 22

1. BECAUSE OF YOU (8) (Broadcast)	Tony Bennett Les Baxter	Columbia Capitol
2. COME ON-A MY HOUSE (12) (Duchess)	Rosemary Clooney	Columbia
3. I GET IDEAS (7) (Hill-R)	Tony Martin	Victor
4. TOO YOUNG (23) (Jefferson)	Nat "King" Cole Richard Hayes	Capitol Mercury
5. LOVELIEST NIGHT OF THE YEAR (13) (Robbins)	Mario Lanza	Victor
6. WORLD IS WAITING FOR THE SUNRISE (2) (Crawford)	Les Paul-Mary Ford	Capitol
7. COLD, COLD HEART (1) (Acuff-R)	Tony Bennett	Columbia
8. SWEET VIOLETS (9) (Morris)	Dinah Shore	Victor
9. WHISPERING (1) (Fisher)	Les Paul	Capitol
10. LONGING FOR YOU (1) (Ludlow)	Vic Damone	Mercury

Second Group

BELLE, BELLE, MY LIBERTY BELL (4) (Oxford)	Guy Mitchell-Mitch Miller	Col.
JEZEBEL (22) (BMI)	Frankie Laine	Columbia
MY TRULY, TRULY FAIR (12) (Santly-J)	Guy Mitchell-Mitch Miller Vic Damone	Col. Mercury
SHANGHAI (3) (Advanced)	Doris Day Billy Williams Quartet	Columbia MGM
BECAUSE OF RAIN (Maypole)	Nat "King" Cole	Capitol
MORNINGSIDE OF THE MOUNTAIN (Remick)	Tommy Edwards Paul Weston	MGM Columbia
THESE THINGS I OFFER YOU (Valando)	Sarah Vaughan Patti Page	Columbia Mercury
DETOUR (Hill-R)	Patti Page	Mercury
MR. AND MISSISSIPPI (12) (Shapiro-B)	Patti Page Dennis Day	Mercury Victor
I'M WAITING JUST FOR YOU (Jay-Cee)	Lucky Millinder	King
I'M IN LOVE AGAIN (4) (Harms)	April Stevens-Henri Rene	Victor
HOW HIGH THE MOON (14) (Chappell)	Les Paul-Mary Ford	Capitol
ROSE, ROSE I LOVE YOU (8) (Chappell)	Frankie Laine	Columbia
GOOD MORNING MR. ECHO (Forrest)	Jane Turzy Trio	Decca
JOSEPHINE (Feist)	Les Paul-Mary Ford	Capitol

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

STANDARD TUNES CONTINUE RISE

Eddy Arnold's Unique Disk B.O.

RCA Victor general sales manager Larry W. Kanaga discloses that its No. 1 "country song" seller, Eddy Arnold, is also the No. 1 "standing order" seller. Arnold starts off any number with 130,000 loyal orderers regardless, and his average tops 200,000.

This is in sharp contrast to the other pop artists whose standing orders are considerably less but whose sales range is mercurial. Vaughn Monroe is illustrative of either-he-sells-a-million-or-under-100,000 (sometimes considerably under), but Arnold is never spectacular, but averaging out big.

Without disclosing the standing orders of such artists as Perry Como, Freddy Martin, Dinah Shore, Tony Martin, Ralph Flanagan, Sammy Kaye and the like, they too fall within the Monroe orbit—feast or famine. This is virtually true of artists in every other company—if the tune hits, so does the artist, or more often it's a case of an unique interpretation making the tune, viz., Nat (King) Cole's "Too Young."

In the case of Pinza or Lanza, RCA makes individual pitches on each set of songs, depending on the show, picture or whatever the origin.

Larry Kanaga (Victor) Mulls Plan for Greater Disk Saturation

RCA Victor's general sales manager Larry Kanaga and artists and repertoire chief George Marek are wrestling with a merchandising and artistic problem on joint fronts to insure greater disk saturation results. On the sales end, Kanaga recognizes a possible necessity to "give the gun" to tunes in which the company has faith even if, perhaps, the immediate reaction isn't there. Marek reflects company attitude that RCA owes it to the industry and the nation to "do something about getting back to the melody" type of songs and also to "do something about minimizing the 'gimmick' recordings."

Fundamentally, as the most played standards on the lists attest, the melody or "solid" songs maintain broad popularity over the years. The recent crop of gimmick recordings, or the undistinguished 'country' (hillbilly or folk) songs among the pops, are not likely to build the impact that yesteryear's ballads and other quality songs achieved.

It is unfortunate, however, that, (1) unless a song asserts itself in three weeks, which is a pretty good barometer by and large, but not necessarily conclusive, the company is inclined to jump to some other tune for exploitation; and (2), there is the now familiar intra-trade complaint about "too many recordings." When a hit tune seems likely to show up, the trade goes about "giving it full coverage," meaning multi-versions of the same tune, a practice that is policy with one major diskery in particular. This tends to further glut the market.

Kanaga illustrates the necessity sometimes to be a little more patient with Tony Martin's "I Get Ideas" which, after a somewhat retarded start, has emerged solidly. Meantime Martin's "Tell Me You Love Me" had been released, and the company merely guessed wrong by deciding to concentrate on "Tell Me" which was soon eclipsed by "Ideas," despite its slower start.

Marek, who is due back from a London and Paris quickie next week, is flirting with the idea of calling the major publishers together, along with any others, in an endeavor to go about a more intelligent recording approach to the solid ballad or melody song. Admittedly, by the nature of the music business there is no such thing as stylizing taste. All the wishful-thinking about encouraging quality will never regulate the upsurge of the constantly unpredictable pops, novelties, hillbilies, rhythmic or any other tune for which the public manifests its own strong preferences.

Teddy Powell Injury Forces N. Y.-er Drop-Out

Bandleader Teddy Powell has been forced to cancel his stand at the Hotel New Yorker, N. Y., opening Oct. 4 due to a back injury. Powell was released from the hospital last week after being bedded six weeks.

Tommy Reynolds orch is going into the New Yorker in Powell's place.

Decca's Big Bally In Sadler's Wells Tie

In line with the opening of the Sadler's Wells ballet string of U. S. dates Oct. 22, Decca Records is mapping an extensive promotion for its series of longhair disks cut by the Royal Opera House orch of Covent Garden, London. Latter group, under Robert Rignold's baton, accomps the ballet troupe in England but will not play in the upcoming tour of 65 U. S. cities.

Royal Opera House orch has cut four major ballet works for Decca which is tying in with the Sadler's Wells troupe in a city-by-city ad campaign.

Major Diskeries, Pubs OK ¼c Hike Royalty on L.P.'s

Major diskeries and publishers reached agreement last week on a ¼c royalty hike to be paid on tunes used on long-play popular disks. New rate will be 1¾c per side, representing a compromise from the 2c deal originally asked by the publishers via their agent Harry Fox.

Royalty boost followed a price hike by the major wax companies on their long-play platters from $2.85 to $3. Under the original agreement, pubs were required to pay 1½c on all L-P's selling under $2.85 and 2c on tunes used on disks selling over $2.85. Diskers, however, received a break because their price hike was due to increased labor and packaging costs. At the current time, the 1½c rate is now being paid only on pop platters selling for 49c or less.

Brewer, Last Name Vocalist With London, In Switch to Coral

London Records' roster of American artists was slashed again last week with the moveover of Teresa Brewer to Coral Records. Miss Brewer, who clicked early last year on the London label with "Music, Music, Music," was, in fact, the last name vocalist still with the diskery until her switch to the Decca subsid. London's other name vocalist, Al Morgan, was inked by Decca a couple of weeks ago.

Move of the U. S. artists away from London is in line with the diskery's policy of stressing the distribution of disks made in England by its British parent company, British Decca. In recent months, London has been doing little recording in this country, although the company's execs deny reports that they are completely folding their American waxing operations.

NEW OUTLETS AID IN COPY SELLING

While the decline of pop sheet sales has been the chief headache of the music business for the past 10 years, copy sales on standards are growing steadily to become the bread-and-butter basis of the industry. Continual upbeat in standard sales this year is all the more unusual in light of the phenomenal mushrooming of country music.

As far as the pop music field is concerned, feeling among the major publishers is that "without a country tune, you can't be in business these days." Copy sales on conventional ballads have dropped way off, and even the biggest hits, such as "Too Young," find that the 1,000,000-sales mark is almost impossible to reach.

Key to the success of the standard business, however, is ascribed to the aggressive search by publishers for new outlets. It's estimated that the Warner Bros., Chappell, Big Three and Paramount music combines gross over $2,500,000 annually among them on standard sales alone. The Warner group, leading the field with its vast catalog, does nearly $1,000,000 yearly by itself in standard business.

Moving into a field formerly monopolized by the longhair firms, the major pop publishers have established profitable links with the public school systems, which are using music on an extensive scale. Instead, however, of only using the classical and semi-classical numbers as they did years ago, the schools are now giving equal prominence to the great pop standards in their instruction.

The major publishers, moreover, are doing an extensive advertising job on their catalogs in the music magazines which were formerly the exclusive territory for the longhairs. Displays of symphonic, band and choral arrangements on pop standards, alongside of the older Bach, Beethoven and Brahms material advertised by such firms as Schirmer and Fischer, are symptomatic of the new place that standard catalogs now enjoy in educational and musical circles.

New Disking Co. To Aid TV Upbeat

New recording company, which will be put at the disposal of networks, agencies, film companies and the major diskeries, has been set up in New York, with a $200,000 investment going into sound equipment, studios, Ampex tape recorders, transcription equipment, etc. Outfit is called the Fulton Recording Co., with Rene Oulmann as general manager. He formerly conduced the Broadcasting Recording Co., which was recently dissolved.

Establishment of the new operation is cued to the upbeat in activity, particularly around the agencies, with their increasing need for studio facilities for TV recordings and transcriptions. Company's facilities, including its major sound stage, which is 50 by 35 feet, will also be put at the disposal of the networks for transcribing shows.

WARREN EXITS VICTOR FOR M-G-M COMBO DEAL

Fran Warren has signed a disking deal with M-G-M Records to take effect Oct. 13 when her present deal with RCA Victor expires. Miss Warren has a combination deal with M-G-M which calls for services in films as well. Another factor in the switch is that Miss Warren will be given a choice of tunes.

Deal was negotiated by Barbara Belle, Miss Warren's personal manager.

ASCAP Effort to Get Alternative To 60-20-20 Plan Sliding Aimlessly

Effort of some writer-members of the American Society of Composers, Authors and Publishers to find a workable alternative to the current 60-20-20 distribution system is running off into all directions. Latest attempt to reach some sort of rank-and-file agreement failed last week at a membership meeting called to discuss a plan proposed by H. J. Lengsfelder, ASCAP writer who has been active recently in the payoff discussions.

Lengsfelder, a French playwright and composer before coming to the U. S. about 10 years ago, met a sympathetic response from the ranks towards his general ideas of creating a more equitable distribution system. His specific proposals, which would re-establish such subjective categories as availability as a prominent factor in the classification system, met with a cooler reaction. Unusual interest in the ASCAP payoff problem by writers, many of whom frankly admit that they don't understand the mathematics of the present or proposed plans, is indicated by the fact that some 750 cleffers turned out for the N. Y. meeting last Thursday (20).

Major objection to the Lengsfelder plan was based upon the contention that the Department of Justice would not okay it. Under the provisions of the antitrust consent decree, ASCAP must accept performances as the primary principle of any distribution scheme. Many writers believed that Lengsfelder's proposals did not lay enough stress upon this principle.

For a change from the usual proceedings at ASCAP membership meetings, the Society's exec board was warmly defended on the floor. Countering claims from some quarters that the exec board revised the payoff plan for "selfish reasons," Mack David pointed out that every member of the ASCAP board, with the exception of prexy Otto A. Harbach and Oscar Hammerstein 2d, was demoted when the new system went into effect last October. Harbach was promoted from AA to 1,100 points and Hammerstein went from AA to 1,200 points under the new classification system.

Many writers opined that the meeting resulted in a "healthy" airing of opinions, with the upshot that Lengsfelder will probably be added to the ASCAP committee studying various proposals to modify the current plan. No plan thus far, however, has met with general approval, and it's believed more strongly now that the 60-20-20 system will remain in operation permanently.

'Music in Air' to Be Albumed by Victor

RCA Victor has lined up rights on another original-cast album version of an upcoming Broadway legit revival of "Music in the Air," the Jerome Kern-Oscar Hammerstein, 2d, musical. Victor already has the rights to the "Paint Your Wagon" musical, which opens in New York at the Winter Garden Oct. 15.

"Music in the Air," a Reginald Hammerstein production, opens in N. Y. at the Ziegfeld Theatre with a cast headed by Dennis King, Jane Pickens, Charles Winninger and Conrad Nagel.

RCA Cracks Down On Disk-Legging In Policy Switch

Reversing its former policy of non-retaliation against disk bootleggers, RCA Victor execs are now determined to crack down on outfits that have been baldly pirating their product.

Up until recently, the bootleggers more or less confined themselves to the jazz field, where they sold dubs of the out-of-print Victor collector items. In recent months, however, several bootleg firms have been distributing straight copies of current Victor hits under a variety of labels.

Expense of tracking down the bootleggers was previously felt to be more than was warranted by the scattered instances of pirating. Victor now intends to police the field closely and prosecute the pirates to set an example.

In the past, uncovering of the bootleggers has not met with much success. These outfits operate on a hit-and-run basis, changing names and addresses so fast that it's been virtually impossible to track down the bootlegged disks' source. Offers by the bootleggers of substantial discounts to the retailers have tempted some stores to handle the "hot" merchandise.

New Disk Retailer Nabs 300G in 1st 2 Months, $8,000 in Pub Royalties

Operating under an unusual distribution setup, a new disk retail outfit, National Mail Order Network, has racked up $300,000 in sales in its first two months in business and has paid over $8,000 in publisher royalties over that time. Company has been advertising its pop tune product exclusively via airtime plugs on local stations around the country.

Company is selling a package of four 78 rpm disks, containing the top 16 tunes, at a price of $2.98. Since launching its campaign it has sold 60,000 sets on a mail order basis. It's understood that the company has made deals with some of the indie stations for air fees on a per inquiry basis. Richard Davirmos is running the outfit from a New York office.

Some of the major diskers are burning over the advertising technique used in behalf of the National Mail Order Network. Disk jocks, who handle the plugs, play the hits on the major labels and then give a spiel about the "top 16" being available at a bargain price. The disks which the customer receives are not the same heard on the air, since the Network company makes its own versions. Major diskers are exploring possibilities of making clear the distinction on the air.

DECCA EXPANDING ITS ARTIST ROSTER

Decca Records expanded its lineup last week with several new deals on artists formerly associated with other diskeries. Among the new pactees are Dave Barbour, singer-pianist formerly with Capitol Records, and Jeri Southern, Chi vocalist who had been waxing for Mercury.

Decca has also inked pianist Cy Coleman to an exclusive deal and pacted Ronnie Gilbert, femme member of the Weavers, folk group also on the same label, as a soloist. Decca has also renewed pacts of vocalist June Hutton, pianist Frankie Froba and The Madcaps vocal combo.

Clyde McCoy to Capitol

Clyde McCoy, orch leader, was pacted by Capitol Records last week.

McCoy formerly made sides for Mercury Records.

Dinah Shore arrives in N. Y. this week for a series of RCA Victor recording sessions.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING SEPT. 22

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: N. Y. Ted Steele—WMCA	Boston Bill Stewart—WHEE	D. C. Jerry Strong—WMAL	Utica Don Fusco—WRUN	Johnstown Harry Light—WARD	Albany Paul Flanagan—WTRY	Fitchburg John Wrisley—WFGM	Rochester Mert Nusbaum—WHAM	Schenectady Earle Padney—WGY	Lawrence Bob Perry—WLAW	SOUTH: Miami Bob Lynn—WWPB	Norfolk Roger Clark—WNOR	Dallas Jimmy Lowe—WBR	St. L. Frank Brown—KXOK	Memphis Hal Benson—WMPS	Atlanta Bill Lowery—WGST	Birmingham Bill Wright—WSGN	San Ant Bob Jenkins—KONO	MIDWEST: Chi Dick Courtenay—WNAQ	Detroit Bud Wendell—WJMO	Pitt Phil Zinkand—WWSW	Mich Merle Edwards—WMIN	Ind. Easy Gyan—WIBC	Dearborn Robin Seymour—WEMH	Det. Bill Silbert—WWJ	FAR WEST: L. A. Ira Cook—KECA	Salt Lake Wayne Cody—KALL	S. F. Les Malloy—KYA	Denver Ray Perkins—KFEL	Phoenix Dick Gilbert—KTTL	TOTAL POINTS
1	1	13	Tony Bennett	Columbia	Because of You		5	1	5	1	1	1		1	2		1		2		1	2		4	5	3		1	1			1	1	1		180
2	3	6	Les Paul-Mary Ford	Capitol	World Waiting for Sunrise	10	4	2			9	2			1	3			6	1	4	4	3		7	10	6	9	3			2		5	7	122
3	2	13	Rosemary Clooney	Columbia	Come-on-A My House			4	10					8		10				3	6	1	2			1	3	2			3		2	2	3	105
4	8	8	Tony Bennett	Columbia	Cold, Cold Heart					2	2	3			4	8	4	2	9		3				4	8	8			1			3			93
5	5	15	Tony Martin	Victor	I Get Ideas			5			5		3	3	6			8						2		7		7				6	4	10	4	75
6	6	13	Dinah Shore	Victor	Sweet Violets			8	2						10	5		10		6						2		6			9	4	5	4	8	69
7	9	13	Les Baxter	Capitol	Because of You													5					1				1				1				1	46
8A	11	24	Mario Lanza	Victor	Loveliest Night of Year		6	3			10					1				7			10		8								8	3		43
8B	10	14	Don Cherry	Decca	Vanity		7	7	7		3	4			9			7						5						7						43
10	4	25	Nat "King" Cole	Capitol	Too Young		9	10					5			6				4			8					3				8	7	8		42
11A	36	3	Patti Page	Mercury	And So to Sleep Again		3				7	7	2	2						10		9							10	4						41
11B	14	4	Del Wood	Tennessee	Down Yonder														1	2		5			2			4								41
13	25	15	Rosemary Clooney	Columbia	Mixed Emotions		8		4								2					3		7				10								32
14	7	6	Guy Mitchell-M. Miller	Columbia	Belle, Belle, My Liberty Bell			6						9		9					7					9					8	5				24
15A	14	5	Les Paul	Capitol	Whispering	9													8	9				1	9			8								22
15B	12	8	Vic Damone	Mercury	Longing for You							5	1																							22
17	45	11	Billy Williams Quartet	M-G-M	Shanghai										3																7					21
18A		3	Vaughn Monroe	Victor	Laura Lee	3			6					4																						20
18B	36	8	B. Crosby-J. Wyman	Decca	Cool, Cool, Cool Evening				1															3									9			20
18C	14	14	Patti Page	Mercury	Detour														3						10		4							7		20
21A	22	6	Frank Sinatra-H. James	Columbia	Castle Rock		1																				9		4							19
21B	17	19	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair											2																	6	6		19
21C		1	Four Aces	Victoria	Sin												10								1					3						19
21D		1	Rosemary Clooney	Columbia	I'm Waiting Just for You														5			7	6						7							19
25	20	3	Tommy Edwards	M-G-M	It's All in the Game		2																						2							18
26A	18	21	Frankie Laine	Columbia	Jezebel								6									8													2	17
26B		2	Champ Butler	Columbia	Down Yonder												3						4	9												17
28A		1	Eddy Fisher	Victor	Turn Back Hands of Time	1						6							10																	16
28B		2	Champ Butler	Columbia	Them There Eyes													1									5									16
30		12	Frank Sinatra	Columbia	I'm a Fool to Want You								9		5		5																			14
31A		2	Norman Kaye	Capitol	The Gypsy Didn't Tell Me	2								7																						13
31B	25	2	Champ Butler	Columbia	Way Up in North Carolina					4													5													13
31C		1	Perry Como	Victor	Rollin' Stone						4																								5	13
34		1	Ames Bros	Coral	Hawaiian War Chant												6		4																	12
35A		2	Margaret Whiting	Capitol	The End of a Love Affair		10						7											6												10
35B		2	Tony Martin	Victor	Over a Bottle of Wine												7												5							10
37A	36	2	Eddy Howard	Mercury	Sin	7					8									9																9
37B		1	Bill Farrell	M-G-M	Blue Velvet																									2						9
37C		1	Gordon Jenkins	Decca	While You Danced Danced																										2					9
40A	13	12	Doris Day	Columbia	Shanghai			9	8			10									10												10			8
40B		1	D. Martin-H. O'Connell	Capitol	How Do You Like Your Eggs				3																											8
40C	45	4	Sammy Kaye	Columbia	Longing for You					3																										8
40D		1	Don Cherry	Decca	While We're Young													3																		8
40E		2	Johnny Ray	Okeh	Whiskey and Gin																				3											8
40F		2	Kay Starr	Capitol	Come-on-A My House																											3				8
46A	30	5	Bobby Wayne	Mercury	Sweetheart of Yesterday	4																														7
46B		1	Les Baxter	Capitol	Vanity								4																							7
46C	36	10	Mario Lanza	Victor	Because											4																				7
46D	25	2	Russ Morgan	Decca	Longing for You													4																		7
46E		11	Toni Arden	Columbia	Too Young																					4										7
46F	25	4	Dennis Day	Victor	Mary Rose																										4					7

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RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 22

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Rose)	Los Angeles—(Danel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	San Antonio—(Central Radio Co.)	Seattle—(Sherman-Clay)	Philadelphia—(Wanamaker)	Minneapolis—(Dan Lasry)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music Co.)	Detroit—(Grinnell Bros.)	TOTAL POINTS
1	1	TONY BENNETT (Columbia) "Because of You"—39362	1	1		3	4	1		1	2	1	2	1	93
2	2	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	5	4	10	4	1	2			3	5		3	62
3A	3	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449	2	2		2	8	9	3		4	6			52
3B	10	LES PAUL (Capitol) "Whispering"—1592	9		5		7		4	2		7	1		52
4	6	LES PAUL-MARY FORD (Capitol) "World Waiting Sunrise"—11-1748	6	5		1	2	4						2	46
5	4	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467	7	6	1	10		3	10			9	3		39
6A	11	PATTI PAGE (Mercury) "Detour"—5682	4				5			8		3			24
6B	5	MARIO LANZA (Victor) "Loveliest Night of Year—10-3300	10	9			9	8		7		2	8		24
7	7	DORIS DAY (Columbia) "Shanghai"—39423	3		7			6		6					22
8	8	NAT "KING" COLE (Capitol) "Too Young"—1449			9			7		5	9	4			21
9	10	LES BAXTER (Capitol) "Because of You"—1760			2				1						19
10	15	G. MITCHELL-M. MILLER (Col) "Belle, Belle, Liberty Bell"—39512			4				5	9	8				18
11	19	FRANKIE LAINE (Columbia) "Jezebel"—39367			3				9				5		16
12	17	BILLY WILLIAMS (M-G-M) "Shanghai"—10998		7							7		4		15
13	9	B. CROSBY-J. WYMAN (Decca) "Cool, Cool, Cool Evening"—27678	8		6			5							14
14	12	DINAH SHORE (Victor) "Sweet Violets"—20-4174A						10		4			6		13
15		JOE "FINGERS" CARR (Capitol) "Down Yonder"—1777									1				10
16A		MARIO LANZA (Victor) "Because"—10-3207A			8									5	9
16B		LOUIE ARMSTRONG (Decca) "I Get Ideas"—27720							2						9
17		LES BAXTER (Capitol) "Longing For You"—1731					3								8

Disk Best Sellers by Companies
(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	6	240	Mercury	1	24
Capitol	6	156	Decca	2	23
Victor	4	108	MGM	1	15

FIVE TOP ALBUMS

1	2	3	4	5
SHOWBOAT	GREAT CARUSO	KING AND I	GUYS AND DOLLS	VOICE OF XTABAY
Hollywood Cast	Mario Lanza	Broadway Cast	Broadway Cast	Yma Sumac
M-G-M	Victor	Decca	Decca	Capitol
M-G-M84	DM-1506	DL-9008	DA-825	CD-244
K 84	LM-1127	9-260	9-203	
E 559	WDM-1506	DA-876	DLP-8036	CC244

On the Upbeat

Chicago

Henry Busse's first date under the McConkey Artists Corp. banner set for Orpheum Theatre, Omaha, Oct. 26. Busse has also been set for a Thanksgiving eve shot at the Aragon . . . **Duke Ellington** repeats at the Blue Note, Chi, Dec. 21 for two weeks . . . **Hugo Malan** plays Berghoff's, Fort Wayne, Oct. 15 for one month . . . Chi plugger **Phil Miller** takes over as local rep for Johnstone-Montel . . . **Marian McPartland Trio** inked into Blue Note, Chi, Oct. 5 for two weeks . . . **Burl Ives** inked into Nicollet Hotel, Oct. 1 for two weeks, with singer **Al Morgan** set Nov. 26 for two weeks . . . **Milt Fergatch**, ex-GAC publicist, joined MCA . . . Plugger **Ned Miller** ankles Chi for the Coast . . . **Leo Pieper** set for repeat at Trianon, Chi, Nov. 13 for six weeks.

Hollywood

Bernie Woods in from N. Y. to arrange midwinter dates for the **Ralph Flanagan** and **Buddy Morrow** bands at the Palladium . . . **Howie Richmond**, N. Y. publisher, in Hollywood for huddles with his west Coast contact, **Lucky Wilbur** . . . **Gene Becker** shifted from Seattle to Hollywood to assume duties as Capitol Records' sales promotion manager in the pop division . . . Overture mag, published by musicians Local 47, drew three awards from the International Labor Press Assn . . . **Martin Skiles'** musical score for Monogram's "Aladdin and His Lamp" will run 54 minutes, out of the film's 72-minutes' running time . . . **Heinz Roemheld** wrote five tunes, for the **Abbott & Costello** picture, "Jack and the Beanstalk."

Hugo Friedhofer assigned to score "Lydia Bailey" at 20th-Fox . . . **Charles Fredericks** opened a two-week song stand at Charley Foy's Supper Club . . . **Ray Gilbert** writing four original tunes for Lisa Kirk's forthcoming theatre and nitery engagements . . . **Sammy Cahn** and **Vernon Duke** writing three song numbers for "She's Working Her Way Through College" at Warners . . . **Abe Olman** in from N. Y. to set a plugger for Lion Music.

Pittsburgh

King Cole-Sarah Vaughan-Duke Ellington package booked into The Gardens for a one-nighter Oct. 19 . . . **Pat McCauley's** trio opened remodeled Seventh Avenue Lounge for an indefinite stay . . . **George Wells** band into Colonial Manor, Oct. 8, when that spot resumes floor shows. **Nick Nigro** stays there on the organ for intermission music . . . **Buddy Morrow** orch checks in at the Vogue Terrace for a week on Monday (1) . . . **Allen Shine**, ex-**Blue Barron** trumpet man, and **Jimmy Emert**, trombonist formerly with Larry Faith, have joined **Luke Riley's** house crew at Casino Theatre . . . **Buddy Murphy**, former Pittsburgh musician, who moved to Florida last year, now on University of Miami music faculty and also playing first flute in that city's Symphony Orchestra . . . **The Delmonico** combo opened at Blue Moon tavern on Lincoln Highway . . . **Howdy Baum** band option picked up at Bill Green's . . . **Babe Vechiolla**, with **Baron Elliott** at Carlton Hotel in Washington, D. C., underwent surgery at Johns Hopkins Hospital and is being replaced by **Lou Blumer**, local drummer . . . **Ralph Flanagan** has one-nighter at William Penn Tavern Nov. 10 . . . **Bill Bickel's Starlitters** into Hotel Roosevelt's Sylvan Room Oct. 8, replacing **Dom Trimarkie Trio** . . . **Johnny Russell** joined **Bobby Dale** band and will share the vocals with **Donna Lee**.

DECCA data

THE ANDREWS SISTERS'

Current Hit!

Both with Orchestra Directed by VIC SCHOEN

LOVE IS SUCH A CHEAT
and
LYING IN THE HAY
(Couches Dans Le Foin)

Decca 27760 (78 RPM) and 9-27760 (45 RPM)

The Exciting Sound of

PERRY BOTKIN

THE WORLD IS WAITING FOR THE SUNRISE
and
BOTKIN'S BANJO BAND

Decca 27730 (78 RPM) and 9-27730 (45 RPM)

SONNY BURKE
and His
Exciting New Band—Opening Oct. 2 at Hollywood's Palladium

COCOANUTS
and
HAPPINESS IS THIS
(Esto Es Felicidad)

Decca 27785 (78 RPM) and 9-27785 (45 RPM)

Single Records 85c each (plus tax)

DECCA RECORDS America's Fastest Selling Records!

Inside Orchestras—Music

RCA to date has realized a $70,000 profit on its $225,000 investment for "Call Me Madam," which was 100% of the angel money, with the exception of an additional $30,000 which Leland Hayward, the presenter, advanced.

Paradoxically, RCA Victor didn't realize on the "Madam" album because Decca wouldn't release Ethel Merman, whom it has under contract, and both companies recorded hybrid albums. Decca had the star but not the rest of the cast; Victor had the entire original company and score but not the star. Both sold around 100,000 sets.

Charles Grean, RCA Victor pop artists and repertory chief, has cleffed another tune, "Meanderin'," which is based on an old college song in public domain. The p.d. college tune, however, was used as the basis for another tune, "Travellin'," written several decades ago by the late George Bottsford and published by Remick, one of the Warner Bros. music combine. Grean received an okay from Herman Starr, WB music head, to go ahead with "Meanderin'," after giving Bottsford credit as one of the writers. Cy Coben, who collaborated with Grean on "Sweet Violets," is listed as the third writer.

Smaller Chi Spots Staggered by $700 Bite Under Old Law

Chicago, Sept. 25.

Latest bone-crusher for small spots using cocktail units here is the sudden enforcement by City Hall of a bewhiskered statute requiring pub-owners to pay a $700 license fee if they use units with more than three instruments.

Ordinance has been in effect for larger niteries and hotel locations, but not until recently have the tax agents made demands on the saloons. City is giving the small operators a cut-rate of $466 to square up for the balance of the year, or else remove music from the premises.

Sudden enforcement of the edict is not expected to put a crimp in the larger saloons, but will undoubtedly eliminate music from the smaller spots.

It's expected that the covey of small lounges around town which use Dixieland units likewise will fork over without serious protestations. Joints such as the Beehive, Pupnecks, Copa Lounge, Silhouette, Apex Club and 1111 Club have revitalized their whiskey sales considerably with the installation of small jazz combos, and won't risk tampering with their policy to beat the new levy.

METRO MUSIC DEPT. HITS PEAK ACTIVITY

Hollywood, Sept. 25.

Johnny Green's music department at Metro is at its highest peak of activity for 1951, scoring 15 pictures, including seven musicals. Tunefilms are "Too Young to Kiss," "Skirts Ahoy," "Singin' in the Rain," "Huckleberry Finn," "Lovely to Look At," "The Belle of New York" and "The Merry Widow."

Other films in the scoring rooms are "The Wild North," "The Sellout," "Quo Vadis," "Ivanhoe," "The Light Touch," "The Man With a Cloak," "Callaway Went Thataway" and "Just This Once."

Members of Exec Board Of L.A. AGMA Elected

Hollywood, Sept. 25.

Members of local exec committee of American Guild of Musical Artists have been elected at annual membership session, with membership on board being upped from 9 to 11.

Newly elected were Val Rosing, Leonard Pennario, Katherine Hilgenberg, Robert Kiber, Smith Russell, Jr., Serge Oukrainsky, Francis Barnes, Ralph Isbell, Joe McClure and Violet Kaufman were re-elected.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 22

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Indianapolis, Pearson's	Rochester, Neisner Bros.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	Minneapolis, Schmitt Music Co.	TOTAL POINTS
1	1	"Because of You" (Broadcast)	1	1	1	1	1	1	1	3	1	1	1	1	118
2	4	"I Get Ideas" (Hill-R)	5	2	3	6	5	10	4	1		2		2	70
3	2	"Loveliest Night Year" (Robbins)	4	5	2	8	10	5	2		2	8	3	6	66
4	3	"Too Young" (Jefferson)	6	3	5	2	7	6	10		4	7	2		58
5	5	"Sweet Violets" (Morris)	9	7	4		4		5		7	6	6		40
6	6	"Shanghai" (Advanced)		6		5	6	8	7				4	7	34
7	9	"Cold Cold Heart" (Acuff-R)	2	4		7	9				3				30
8	8	"Come-on-A My House" (Duchess)		9		9		2				5	5		25
9	10	"Vanity" (Jefferson)						7		8	5			5	19
10A	12	"I'll Hold You in My Heart" (AVA)				3	2								17
10B	7	"Morningside of M'tain" (Remick)				4				4			10	9	17
10C		"Mr. and Mississippi" (Shapiro-B)							3	5		10	9		17
11		"Down Yonder" (Southern)	8							2			7		16
12A		"Sin" (Algonquin)	7	8			3								15
12B		"My Truly, Truly Fair" (Santly-J)			6			3				9			15

LP Pop Click Cues Problem On Prod., Rep

Click of long-play albums of pop music has generated a new production and repertory problem for the major diskers in giving customers their money's worth on a 10-inch platter.

Such platters usually need eight three-minute tunes to cover the usable surface. Problem stems from the fact that the 78 rpm and 45 rpm albums rarely take more than three disks in the pop field. The diskers have discovered that a four-disk set creates a price hurdle which cuts back retailer turnover. As a result, the wax companies have to make extra sides, at more expense for the long-play disks even though the latter sell at about the same price as sets in the other speeds.

Situation was faced last week at RCA Victor when two extra sides had to be cut for an upcoming Beatrice Kay album. Whether Victor will issue a four-disk album in the other speeds has not been decided. Some companies have been deleting two sides from the LP sets in packaging their 45 and 79 rpm albums.

Bill Simon to CRG As Sales Promotion Head

In a move to hypo its sales organization, the Children's Record Guild reorganized its record-toy trade department last week. Bill Simon, recently with London Records, moved in as sales promotion and publicity chief assisting Irving Katz, sales manager.

Katz also added Irwin Trautfield and Stanley Pressman to the sales staff. They'll cover the New York territory. Marion Mandel, formerly with the Children's Press, Chicago, was named to direct promotional activities among schools, libraries, civic and church groups. She'll headquarter in New York.

DECCA UPS KISSACK

Eddie Kissack, member of Decca's engineering staff, has been moved up as recording director in the company's blues-and-rhythm department.

He'll work under Paul Cohen, chief of Decca's country and b&r operation.

Herman Littlestone, former operator of the indie Brushton Theatre, now closed, appointed manager of WB Beimar in Homewood district.

German Music Industry Accents Export Market At 3d Dusseldorf Fair

Dusseldorf, Sept. 18.

Dusseldorf's annual Music Fair this year included not only German music publishers but also manufacturers of gramophone records and musical instruments. It was the third time for this fair. There were 300 standowners in the 7,000-square-meter hall, with all types of instruments on display or being tested by prospective buyers.

One of the fair's organizers announced that Germany had exported music and musical instruments valued at $6,250,000 to various countries in 1950. Manufacturers of musical instruments hope to double this amount soon.

Originally the German fair was only intended for music publishers. This year, however, makers of musical instruments were allowed to participate. Music publishers have not been as successful as hoped for, but quite a lot of German music has been sold to foreign countries, particularly publishers from Holland. The Dutch had hoped to sell their music to German publishers but could not compete with the piles of German manuscripts.

Several concerts were given during the fair at Schumann-Saal. One was by the Dusseldorf Bach-Verein orchestra conducted by Dr. Neyses in collaboration with the Chamber Choir of Aachen. Another concert was presented by the Municipal Orchestra of Dusseldorf, with Heinrich Hollreiser as conductor. Later two choral concerts were given as well as a so-called Kunstler Ball at the borders of the Rhine. This can be compared to the annual London Tin-Pan-Alley Ball. Another night concert was given by the Dutch orchestra of Klaas van Beeck from the K. R. O. radio station in Hilversum, Holland.

Schuman Resigns Schirmer Exec Job

William Schuman, president of the Juilliard School of Music, N.Y., has resigned his post as director of publications for G. Schirmer Music. Schuman intends to devote more time to his longhair compositional work, which Schirmer will continue to publish.

Gustave Schirmer, head of the publishing firm, is taking over the post vacated by Schuman.

Exito Records, chartered to conduct business in New York. Max Lieberman of N. Y., was filing attorney.

BILLY WILLIAMS
QUARTET
SINGS
(IT'S NO)
SIN
BACKED WITH
IT'S OVER
MGM 11066 78 RPM
K 11066 45 RPM
M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
701 SEVENTH AVE. NEW YORK 19, N. Y.

Today's Top Instrumental Hit
LITTLE JUMPING JACK
CAMARATA
DECCA
THREE SUNS
RCA VICTOR
HOLLIS MUSIC, INC.
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AN ALL TIME FAVORITE FEATURE
In the 20th Century-Fox Release
"A MILLIONAIRE FOR CHRISTY"
I DON'T STAND
A GHOST OF A CHANCE
WITH YOU
WIDELY RECORDED
MILLS MUSIC, INC.

Sensational Hit!
JOHN CARROLL
VERSAILLES, NEW YORK
MANAGEMENT
Charles V. Yates Agency, Inc.
545 FIFTH AVENUE, NEW YORK 17, N. Y.

Songs With Largest Radio Audience

Week of Sept. 14-20.

The top 30 songs of the week (more in case of ties) based on the copyrighted Audience Coverage Index & Audience Trend Index—A National Survey of Popular Music Heard Over Network Broadcasts. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Ghost Of A Chance	Mills
Be Mine Tonight	Peer
Because Of You—†"I Was An American Spy"	Broadcast
Belle Belle My Liberty Belle	Oxford
Cara Cara Bella Bella	Sanson
Come On-a My House	Duchess
Dark Is the Night—†"Rich, Young and Pretty"	Feist
Dimples and Cherry Cheeks	Leeds
Get Her Off My Hands	Remick
Hello Young Lovers—•"The King and I"	Williamson
How Like Eggs In Morning—†"Rich, Young Pretty"	Feist
How High The Moon	Chappell
I Get Ideas	H & R
I Love The Sunshine Of Your Smile	Johnstone-M
I Wish You the Best	Life
I'm In Love Again	Crawford
In the Cool Of the Evening—†"Here Comes Groom"	Burke-VH
It's All In the Game	Witmark
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Mad About Love	Life
Mary Rose	Shapiro-B
Maybe It's Because I Love You Too Much	Berlin
Morningside Of the Mountain	Remick
My Truly Truly Fair	Santly-J
On The Motor Boat	Life
Out O' Breath	Valando
Shanghai	Advanced
Surprising	Ronconi
Too Young	Jefferson
Wonder Why—†"Rich, Young & Pretty"	Robbins
World Is Waiting For the Sunrise	Crawford
You're Just In Love—•"Call Me Madam"	Berlin

Second Group

And So To Sleep Again	Paxton
Bela Bimba	Goday
Bonne Nuit—†"Here Comes the Groom"	Burke-V
Deep Night	Advanced
Don't Cry Little Girl	Beacon
Everything Have Is Yours—†"Strictly Dishonorable	Mills
Getting To Know You—•"The King and I"	Williamson
Hold Me Hold Me Hold Me	Morris
I Want To Be Near You	H & R
I'll Hold You In My Heart	Adams-V&A
It Never Entered My Mind	Chappell
Lonesome and Sorry	Mills
Make Believe Land	BVC
Mixed Emotions	Roger
Oh Beauty	Duchess
Over A Bottle Of Wine	Leeds
Painting Clouds With Sunshine—†"Painting Clouds"	Witmark
Pretty Eyed Baby	Pickwick
There's No Boat Like A Rowboat	Bourne
While You Danced Danced Danced	Spitzer
World Is Mine Tonight	Sam Fox
You'll Know—†"His Kind of Woman"	Chappell

† *Filmusical.* •*Legit musical.*

R H Tele-Log

Week of Sept. 13-19.
(*Numerically Listed*)

			Pts.
1.	Because of You	BMI	140
2.	Loveliest Night of Year	Robbins	115
3.	I Get Ideas	H&R	90
4.	Shanghai	Advanced	80
5.	Wonder Why	Robbins	70
6.	Too Young	Jefferson	65
7.	I Whistle a Happy Tune	Williamson	60
8.	Don't Put Tax on Beautiful Gals	Feist	55
9.	There's No Boat Like a Rowboat	Bourne	50
10.	World Is Waiting Sunrise	Crawford	50

Lott Resigns K.C. AFM Prexy Post After 25 Yrs.

Kansas City, Sept. 25.

Frank K. Lott has resigned as president of Local 34 of the American Federation of Musicians effective October 1. Charles Dickert, vice-president, will head up the union until its annual election is held in January.

Move is in the nature of a semi-retirement for Lott, who has been at the helm of the local for 25 years between 1908 and the present. His present term is his 14th consecutive one. He first was elected president in 1908, and first became a member of the local in 1899. Then there were 150 members; today there are 1,800.

On The Way!

THIRTY-TWO FEET and EIGHT LITTLE TAILS

PROGRAM

MEMPHIS IN JUNE

THE DIXIE STANDARD

Paul Francis Webster

Utah Symph Advance Sale Up 20% Over Last Year

Salt Lake City, Sept. 25.

Utah Symphony is headed for its best season since it went all-professional in 1946, with advance season sales up 20% over last year. Jan Peerce, Metropolitan tenor, originally slated to appear on kick-off concert Oct. 27, will be here on Nov. 3 instead. Season will start with all-orchestra concert on Oct. 24, instead of the 27th, with Maurice Abravanel waving the baton.

This year's regular season has been extended to 10 concerts, and will have as soloists, in addition to Peerce, Grant Johannesen, Kenneth Wolf, Oscar Levant, Andor Foldes, Ricardo Odnoposoff, and Jascha Heifetz.

Band Reviews

TED WEEMS ORCH (13)
With Bonnie Shaw, Russ Carter
Hotel Muehlebach, Kansas City

Ted Weems and his musical aggregation are pretty much established visitors in the Terrace Grill of the Muehlebach. First time was back in 1925 and Weems has been making it almost every year since then. Current stand proves them to be as popular as ever, as biz in the hotel's fancy dinner room is hitting a sturdy pace.

Outfit which Weems offers is essentially the same as he has had in recent years. The instrumentation is conventional, with a basic brass setup of three trumpets and a trombone, and with the electric guitar for added effects in the four-man rhythm section. The Weems plan also calls for a good deal of versatility in the brass section with the three trumpets doubling trombone and giving the leader a wide variety of combinations.

Musical output is geared for the patrons, but with a good deal of embellishment especially on the vocal side. Weems is called on for large assortment of standard pops, offering the current pops and heavy sprinkling of novelty and rhythm tunes as well. There's also a Dixieland combo in the band.

In the way of vocals, Weems crew offers Bonnie Shaw and Russ Carter. Both are youngsters and are capable singers, adding to the proceedings with personality as well as with lyrics. Blonde songstress adds whistling to her ballad singing and works in duo with Carter. From the ranks of the sidemen Weems calls on Jim Belk, of the trumpet section, for a ballad now and then, and leaves the seat and rhythm singing to Lee Howe, also a trumpet man. — Quin.

ART DEVANEY ORCH (5)
Bellerive Hotel, Kansas City, Mo.

It's only occasionally that the Hotel Bellerive makes a change in the music in its El Casbah dinner room, and a new orch is an event there.

Devaney's lineup includes trumpet, reed man, drums, string bass with himself at the piano, much the same set up as the orch he replaces. Basically it is a piano band, but a well-knit and hard-working crew. Around Devaney's piano crew wraps a lot of Latin rhythms, as well as the usual assortment of pops, musical comedy tunes and standards. Leader's keyboard work shows a lilting, individualized style, and flavors output of the entire crew. Orch also has a vocal trio, including George Stuyvesant, sax man, Jack Bruske, bass player, and Bob Ballard, trumpet. Quin.

Rift Between Ballrooms & Agencies Cues New Booking Pattern for Bands

The growing rift between ballroom operators and band agencies is developing a new booking pattern in which the promoters are working out future engagements with the bandleaders directly. During the past few years, the promoters claim, the agencies have played one dancehall or ballroom operator against the other without considering possible detrimental effect to band biz. The orch men, on the other hand, have always listened to their problems and cooperated in every respect even going so far as to accept bookings at lower guarantees.

In the past the dancehall operators were able to line up band talent a year in advance, but today, they claim, they can't be sure of getting a band two months ahead. The agencies won't promise anything since they're all waiting to see what the rest of the market offers. Agencies are loaded with red tape and promoters say they have to go through three to five staff men before getting a definite commitment. Some promoters have discovered that one call to the bandleader or manager will wind up the deal and price haggling is a secondary feature.

Promoters are also squawking that the agencies are giving out too many exclusives on the top name bands. "They'll pressure us to take a new name, whom they're trying to build," one promoter added, but they can't reciprocate with a top b.o. name if they've got him tied up with some other spot. "We don't lose money on the non-names," he said, "since they come practically at scale, but we need big names to build a rep as a top dance emporium."

The agencies, they claim, need men with vision whose interests are in reestablishing the band business and who are not just salesmen.

Cole's 62G Suit Vs. Peoria Hotel K.O.d by Hung Jury

Peoria, Ill., Sept. 25.

Jury on Nat (King) Cole's $62,000 damage suit against a Rock Island, Ill., hostelry was dismissed by Federal Judge J. Leroy Adair after the jury reported it couldn't reach a verdict. It had deliberated more than six hours before making its report.

Cole claimed in the suit that he had wired the hotel for reservations, which the management confirmed. But when he arrived in Rock Island to appear at a nitery in June of 1950 he was told there were no rooms available. Management claimed, however, that Cole and his entourage arrived before check out time for the previous occupants and that as a result the accommodations couldn't be completed.

Shaw Masterwork Series Set for Carnegie Hall

Robert Shaw and his Chorale have been set for an unusual series of seven Sunday evening concerts of choral masterworks at Carnegie Hall, N. Y., this season, in performances of such full-evening works as the Bach B Minor Mass, Beethoven's Missa Solemnis, Mozart's Requiem, Haydn's "Creation," etc. Concerts will not be consecutive, first one being given Jan. 6, final one on May 11.

Although Shaw and Chorale are handled by the James A. Davidson Mgt., the N. Y. concert series is being set up for Davidson by David Libidins, indie concert manager and booker. Shaw will utilize the Collegiate Chorale, RCA Victor orch, his Shaw Chorale and other groups for the series.

Laine Detrousered

Buffalo, Sept. 25.

Frankie Laine, current at Shea's Buffalo, reported to police that his blue gabardine trousers containing his driver's license, personal cards and four unsigned checks for $200 each disappeared from his dressing room.

Dutch Publisher to U.S.

Amsterdam, Sept. 18.

Music publisher A. J. G. Strengholt, of the Basart Co., will leave Holland shortly on a three-month trip to America. He is going over to study the possibilities of exporting Dutch music.

Strengholt is the manager of five important Netherlands publishing companies.

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SOME TERRITORIES STILL OPEN

Night Club Reviews

Cotillion Room, N. Y.
(HOTEL PIERRE)

Yma Sumac, Artini & Consuelo, Stanley Melba; Melba and Chico Relli orchs; $3 minimum; $2 cover, Fri., Sat., holiday eves.

Maestro-entrepreneur Stanley Melba has been influencing the Hotel Pierre management to stretch the rubberbands on the bankroll the past couple of seasons and the idea is paying off. The Cotillion Room is no different than any other hostelry—attractions do business. The bandleader, who supervises all of the hotel's entertainment, projects, thus has been booking an occasional DeMarcos, now Yma Sumac, has his eye on Hildegarde, with result that this always attractive but never overly populated room may catch fire this season into real big league takings.

The Inca singer's advent is an exciting teeoff booking for the hotel's winter season, and her Tuesday night premiere attested to that.

When Ray Josepha reviewed Imma Sumack (spelled that way then) at the Ta-Ba-Ris, the No. 1 nitery in Buenos Aires, in June 16, 1943 (it's the height of the winter season, of course, in the southern hemisphere) she had a troupe of 14 with her, including Moises Vivanco, her composer-conductor-husband. VARIETY's then pampas mugg spoke of such strange instrumentation as the chak'cha and the waccra puko; the Inca native tongue which is known as Quichera; authentic Inca native garb called chullo (a kind of knitted helmet) and usuta (native sandal). The Moises Vivanco instrumentation ran to rare drums, single-strand violins, and the like.

Here she only has two special rhythmists, working on conventional bongos; and while they wear their chullos (knitted helmets) and usutas (native sandals), and while all this inca-dinka spelling reads like Jimmy Durante gone "shrudla," there's nothing Braille about Miss Sumac.

Her amazing top registers and her ability to hit the deep registers makes her the unique contralto novelty that she is. She is an impressive looking woman of prepossessing brunet stature, thoroughly s.a., and in the best Dagmar tradition. The number about the birds in flight is a virtuoso item of rare value, as is her Peruvian love song, to the degree that when she essays "Too Young" it is almost a broughtdown. Not that she doesn't endow that pop with unusual distinction, because she does, but somehow she might maintain the aura a shade better by remaining in Peruvian character.

Artini & Consuelo are returners. They're showmanly ballroomologists whose cavalcade of stepping in all idioms and all periods is a highly effective, class cafe item. They clicked as before. Consuelo has trained down to real ingenue weight—although she was never over 130—but somehow is overdoing the open-mouth expression just a bit.

Maestro Melba emcees with ease and charm as befits the atmosphere. His band is now batoned by his concertmaster, in the main, since he does so much mixing in the room. Chico-Relli is another returner with the Latin stuff, and Pasquale is the new maitre d', vice Francois. Biz big at the preem. *Abel.*

Colony & Astor, London
London, Sept. 20

Sue Carson, Felix King Orch, Sid Phillips' Band, Santiago Lopez & Latin American Rhythm, Colony; $5 minimum; Astor, $3 minimum before 11 p.m., $3 cover thereafter.

For her London debut, Sue Carson has brought over a batch of lighthearted original lyrics which garner hefty applause from the customers of these two Berkeley Square spots. Entire act is geared on comedy lines and the entertainment is conducive to establishing a convivial atmosphere. Opening engagement is limited to two weeks, but after a break of a fortnight, she will play these spots for a further two weeks.

In her own cute, pert style, Miss Carson socks with her saucy lyrics and a fine bunch of impressions. "The Smartest Peope in the World" is a strong opener, and from that she goes into the "Private Life of a Movie Star," a vehicle for neat takeoffs on Ingrid Bergman, Judy Garland, Marjorie Main, Judy Holliday, Walter Brennan and Lena Horne. Each cameo has a punch script and registers heavily.

As a hillbilly offering, chantoosey does nicely with "Growing Tood Old Fer M' Age," but her standout number is a spicy song, dedicated to the ladies, entitled "Seven Lively Arts." It was on the strength of this lyric that she was booked for this date by the cafes' operator, Harry Morris. Another lyric in the same vein which also goes over big is "Never Trust a Man, Period."

Included in her range of impressions are Rose Murphy, Nellie Lutcher and Frankie Laine as they might be featured in a late-night lullaby radio program. This, too, is a comedy winner. *Myro.*

Gilded Cage, N. Y.

Lou Walters' presentation of "The Gilded Cage," with Ben Blue, Roberta Lee, Sid Slate, Edith Fellows, Ernestine Mercer, Jean Bartel, Ernest Saracino, Clara Cedrone, Calvin Holt, Ron Rogers, Ben Yost Quartet, Anthony, Allyn & Hodges, Line, Ernest Kobric Orch. Staged by Lee Sherman; costumes, Elizabeth Adlon. $3.50, $4.50 minimums.

Lou Walters, operator of the Latin Quarter, has his second nitery on the Stem with the preem of the Gilded Cage. It's the second time he's been associated with that spot, having held an interest in it for a short time when Nat Harris operated it as the Harem.

Both economically and artistically the spot stands a chance of achieving permanency—as far as it's possible for a cafe to be a fixture. It's lushly decorated, with Franklyn Hughes having supplied a rococo atmosphere that fairly breathes the Victorian era. There's a restrained gaudiness that's in good taste. Hughes has recaptured the baroque and overstuffed decor of the period.

The Gilded Cage occupies the site that at various times was known as Monte Proser's Cafe Theatre, Paradise, Bop City, Vanity Fair, Zanzibar, Hurricane, Midnight Sun, etc. In fact, Ben Blue, headlining comic, opened his act by stating that there's been so many folderoos on this spot, he's afraid to unpack. He needn't have any qualms at this time. Nitery conditions are fortuitous for another Stem operation. The LQ is the sole major spot in the area and it's selling out nightly. Cafe business is big at the moment and there's every chance it will remain that way for a few months.

On the LQ overflow alone, a new cafe would stand a chance. On another count, there's little possibility of an overseating problem in Stem niteries. The new State Liquor Authority legislation forbidding issuing of a liquor license to any establishment that hasn't operated for 90 days as a straight eatery is going to turn a lot of former cabarets into warehouses.

The preem Thursday (20) shows influences of the LQ, naturally, plus the Diamond Horseshoe (defunct) and the east side's Old Knick Music Hall. The show needs a bit of pruning and some refurbishing in some act spots, but otherwise it's loaded with production and entertainment values. It's a display that doesn't carry a heavy nut outside of the lavish dressing. Costuming is highly attractive and in good taste. The gay '90s motif is amusing and contributes to a picturesque atmosphere.

Ben Blue does an excellent job in various stages of the show. Aided by Roberta Lee and Sid Slate, latter straighting for him, Blue trots out a familiar but funny catalog and yocks up the place. The yogi bit, dancehall sketch, and a few other stints get the mob's measure effectively. The only weak spot is in the Blue-Slate asides during unreeling of the meller. Script isn't hearty enough to constitute effective interruptions during that bit.

Other major act, Anthony, Allyn & Hodges, spotted early in the show, failed to hit on opening night. Their comedy ballroom turn will probably register better when the transient trade congregates.

There are a couple of rough spots in the surrounding acts. Jean Bartel, a former "Miss America," looks elegant in the fetching costumes supplied by the cafe, but her vocalistics don't fill the room's requirements. Ernestine Mercer, who does excellently in the production work, similarly fails to hit the mark with her overdramatized version of "Love For Sale." Latter is performed mechanically and doesn't have her usual impact.

One of the brighter production spots is the meller, done handsomely, with Edith Fellows the heroine and Clara Cedrone and Ernest Saracino, who were mainstays of the Old Knick draymas, extracting all the laughs inherent in this type of hoke. Miss Fellows shows an excellent flair for comedy, reads lines well and surprisingly does a bit of toe terping that comes off nicely.

Some production numbers have been taken intact from the LQ shows. The "Love For Sale" sequence and "Casey at the Bat" were previously viewed at Walters' other spot. It's similarly effective here.

For both native and peasant trade, the Gilded Cage is an excellent entertainment buy. Economics being an important consideration at all times, this cafe should get along nicely. *Jose.*

Hotel Nicollet, Mpls.
(MINN. TERRACE)
Minneapolis, Sept. 22.

Hildegarde, Hildegarde Orch (10), with Robert Norris and William Denny; $1.50 cover, $1.50-$3.50 minimum.

The second engagement in this smart room of the sparkling and talented Hildegarde is, as to be expected, a repetition of her initial local triumph. It's the supper club's paramount event and another occasion for the carriage and fan trade to turn out enmasse to jampack the bistro to capacity and extend a tumultuous welcome.

Stirring up the usual amazing amount of newspaper, radio and TV attention, and with a promotion assist from the not too much hidden Anna Sosenko hand, the gal demonstrates again that she's among the comparatively few big names capable of luring this city's population in sufficient numbers to necessitate dusting off of the SRO sign.

Letter-perfect showmanship enables her one-woman show to take on the illusion of a big production and to assume an air of impressive importance. Guided by the expert Sosenko manipulation, the Hildegarde talents as diseuse and pianist and the projection of a gracious, friendly and magnetic personality once more call for the employment of superlatives to acclaim the resultant topdrawer entertainment. At the bottom of it all, in addition to the performer's artistry, is the aura of greatness that has been built up for her and which sets the stage perfectly for her performance. That and the aforesaid showmanship comprising excellent tailor-made material; the skillfully paced routines with hteir changes of mood; the adept musical arrangements; the witty sallies; the big-league lighting and the superb dressing, along with the employment of the star's own orch with its conductor and pianist soloist of distinuished appearance and exceptional capability in the persons of Robert Norris and William Denny.

Fast moving dinner show had Hildegarde offering mostly new numbers as well as some old favorites. Affording free rein for the display of her dramatic and comedic abilities, the vocal numbers are larded with amusing commentaries and patter, a bit of kidding of herself and customers and an occasional fling at French and German lyrics. These included "Play, Orchestra, Play," "All Will Come Right," "Be Good to Yourself," "I'm Going to See You Today," "You're What's the Matter With Me" and "I'm in Love With You," all well suited to her style. At the piano alone, or dueting with Denny, her keyboard proficiency is attested by performances of variations of "All the Things You Are" and the Grieg concerto. She even indulges in a bit of dancing.

(Continued on page 138)

Earl Carroll's, H'wood
Hollywood, Sept. 19.

Showmasters Present "Holiday for Love," musical revue in two acts, produced and directed by Francis Bunny Weldon; music and lyrics, Carter Wright; orchestral arrangements and musical direction, Gerald Dolin, assisted by Richard Anderson; with Julie Mitchum, Don De Leo, Tony Craig, Evelyn Lovequist, Don Corey, Ralph Michels & Larry Hickey, Zarco & D'Lores, Geraldine Wright, Buck Young, Sy Milano, Pony Sherrell, Hollywood Studio Dancers (3), Pierre Andre, Wilson Morelli, Alberta Marks, Russell Peak, Donald Kerr, Johnny Mitchell, James Linn, John Wood, Vicky Van Zandt, Pattie Joy, Sheree North, Pat Thorne, Pattie Jolley, Diane Robinson, Lynn Bernay, Carol Risser, Billie Nelson, Kay Scott, Reggie Drew, Karen Norris, Gloria Pall, Pierce Andre, Joyce Widoff, Dolores Brown, Bette Britton, Shirlee Marlow, Nina Abbott, Nora Dale, Doc Elliott's Majestic Four; cover $2.

The late Earl Carroll's Theatre-Restaurant has been shuttered since Frank Hofues' abortive attempt of last March to revive the nitery. Quartet composed of Francis Bunny Weldon, Harley Hardman, Carter Wright and Gerald Dolin have dug up some coin from a roster of backers, including Dr. Margaret Chung of San Francisco, for another try, but it's foldo again—and soon—unless the deadwood is cleared away.

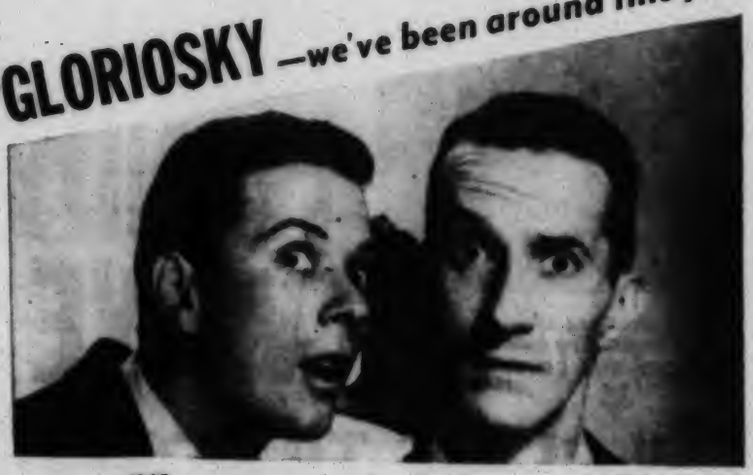
"Holiday for Love" cost $68,000 before the curtain went up. Production-wise, it's a closer approximation to the old Carroll ideal of feathers-furs-&-frippery than that attempted by Hofues. Latter has rented the spot to the new producers on a two-month lease with options renewable every two months.

Deadwood in "Holiday" consists of verbose introductions to each production number and painful comedics by Julie Mitchum (Bob Mitchum's sister), Don De Leo, Don Corey, Ralph Michels and Larry Hickey. Each goes overboard. So do the revue's two acts, both two hours long.

While interim acts are for the most part boring, production layouts are fast and elaborate. Decidedly on the credit side are Zarco & D'Lores, classy ballroom duo; tenor Tony Craig and soprano Geraldine Wright; and a ballet

(Continued on page 138)

"GLORIOSKY—we've been around this year!"



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TOP NAMES' NEW FRONTIER

AGVA Claiming 100G for Acts From LeBlanc's Folded Hadacol

Chicago, Sept. 25.

The American Guild of Variety Artists has started processing claims against Louisiana State Senator Dudley J. LeBlanc, head of the Hadacol firm, whose gigantic medicine show folded last week in Texas. Close to $100,000 in performer salaries is being claimed.

While some acts hadn't been paid for one or two weeks, major portion of the name turns are owed some pay plus money for the face value of the contract. AGVA will claim coin for the unplayed portion of the contracts as well.

It's reported that among the names, Carmen Miranda is owed $21,000 for two weeks plus two weeks unplayed. She's said to be the top creditor in the troupe. Hadacol also owes Jimmy Durante $10,000 and Milton Berle $9,000 on one-day contracts.

Union had a $9,000 bond to cover minor performers' salaries. Some talent has been paid off from the bond. The supporting acts already have been given return fare to the spot from which they were booked.

One of the major headaches will be payment to a clown troupe, many members of which held 42-week contracts. It had been planned to use small shows on a

(Continued on page 138)

'Sugar Chile' Sells 'Em At London's Palladium

London, Sept. 25.

"Sugar Chile" Robinson at the Palladium here yesterday (Mon.) clicked via a half-dozen numbers which underscored his keen rhythmics. Moppet's smart showmanship and appealing personality are plus factors in his act which should register excellently for the next three weeks. He had been touring the provinces for several weeks prior to his Palladium opening.

Appearing on the bill with the kid pianist are Max Bygraves, who's due to open at the Palace, N. Y., preem two-a-day show headlined by Judy Garland on Oct. 16; Jewel & Warriss, a top British comedy team; character comedian Billy Russell, Renee Strange Marionettes, Bentley Sisters (3) an acro dance turn; the Seven Volants, a tumbling act, and Billy Cotton orch.

Vanderbilt's 121 Spiel Dates; Lost Film Found

Some 17,000 feet of Anscolor film turned up suddenly at N. Y. Customs which should about make Cornelius Vanderbilt, Jr.'s 60,000 color footage, that he shot this summer on "The New Europe," complete. This film is for his Redpath Chautauqua-booked lecture tour which opens Oct. 30 in Trenton. Some 121 dates are set so far but Redpath expects to equal Vanderbilt's 217 dates of last year. These usually fill up as the fall advances.

U. S. Customs forwarded the film in bond to Binghamton, N. Y., for processing, then it returns to New York for official approval. However, after the fortuitous discovery of the seemingly lost footage in the Idlewild (N. Y.) International Airport customs shed, and its shipment in the upstate N. Y. Ansco Film plant, a strike situation there necessitated the film being reshipped in bond to Chicago for processing.

Oberlander to Fialkoff

George Oberlander, former booker for USO-Camp Shows, has joined the Harman Fialkoff Agency to work on department store talent troups.

It's his first show biz assignment since leaving Camp Shows shortly after World War II.

Annette Marantz, for 18 years with the WOR, N. Y., booking bureau, has opened her own booking office in New York.

Star-Studded 23d Anni For Fox, Detroit, This Wk.

Detroit, Sept. 25.

The 5,000-seat Fox Theatre's 23d anniversary will be celebrated for a week beginning Friday (28) with a stageshow featuring Dagmar, Jan Murray, the Vagabonds, Juanita Hall, and Condos & Brandow.

Screen fare will be "Sunny Side of Street" (Col), and Pep-Sadler fight pictures.

How Names Scored (Or Didn't) at Mich. State Fair, 1950-51

Detroit, Sept. 25.

One of the major reasons the 1951 Michigan State Fair got mired in red ink was that big names, notably Bob Hope, failed to lure, general manager James Friel admitted. He added, however, that a strike the first day and picketing for the next three days contributed to the sharp attendance drop.

Friel also declared that Detroiters apparently had had a surfeit of entertainment as a result of its 250th Birthday Festival which featured star entertainment nightly.

The fair attracted 710,000 persons in its 10-day run. This was 94,000 fewer than last year.

Hope drew only $11,913 in three shows at the Coliseum. He was paid $20,000. In 1949, he grossed $36,000 in three days (six shows) at the Coliseum. His pay then was $7,500 a day.

A year ago, when Betty Hutton was the headliner at $7,500 per day, she grossed $27,446 in three days.

Marilyn Maxwell attracted $16,428 in four days this year. She was paid $5,000. Carmen Miranda, her counterpart last year, grossed $21,247 in three days.

The Ink Spots grossed $8,704 in four days this year and were paid $6,000. Last year, Jerry Colonna drew a $9,778 b.o. in three days. Dick Contino, who rounded out last year's bill, grossed $4,496 in one day.

The total 6,400-seat Coliseum take this year was $37,045, compared to $62,967 in 1950. Admission was $1.20 with about 200 seats selling for $1.80.

"Wild" Bill Elliott and his rodeo grossed $50,355 in nine days in the grandstand, compared to $61,175 by Johnny Mack Brown in nine days a year ago.

$115,000 'HOLIDAY' SPURS UTAH FAIR

Salt Lake City, Sept. 25.

Utah State Fair wound up its nine-day run Sunday (23) with a new attendance record of about 170,000, to top the 1949 figure by about 38,000. Big factor in the up curve was "Holiday On Ice," which also set a record with a whopping 115G. Icer got off to a hot advance, pulling in 52G via mail, 60% of it from out of the city, and half of that from out of state. Thirteen performances instead of the usual 11 helped hypo the gate.

According to manager J. A. Theobald heavy attendance was also helped by clear weather through the run. Displays by armed forces aided the draw, as did the return of Colleen Hutchins, newly-crowned Miss America, who showed up last Thursday (20).

Jack Carter to MCA

Jack Carter has switched from the William Morris Agency to Music Corp. of America.

Carter, who headed the NBC-TV "Saturday Night Revue" last season, has been working cafes lately. He'll return to NBC as part of the Sunday night Chesterfield series.

BRING BROADWAY TO GRASSROOTS

Minneapolis, Sept. 25.

The grassroots beckon stellar supper club and nitery performers like Joe E. Lewis, Sophie Tucker and Hildegarde, for example, awaiting them with a hearty welcome, stimulating response and complete appreciation of their talents, according to Ann Sosenko, managher for the latter. Also the rewards are commensurate with the efforts involved.

These are conclusion reached after nearly two years of pioneering this brand new field for top bistro personalities through concert and hinterland hotel appearances during which there were engagements in towns as small as Bloomfield, Ia., population 3,000, where the day of the Hildegarde concert, a public schools holiday was proclaimed and the residents there and from surrounding towns attended en masse, filling the auditorium to capacity.

Here with her star at the Hotel Nicollet's Minnesota Terrace, Miss Sosenko reveals that the Hildegarde invasion of the sticks has been productive of new markets for the diseuse, and productive of financial gains as well. Miss Sosenko opines it will do the same for other outstanding performers. It takes guts to trailblaze thusly, it means sacrifice of comforts and the "hardships" which are concomitants of one-nighting or touring of the smaller towns. But it has been more than worth it, she says.

At the same time, in disclosing the grassroots experiment's success and declaring that the sticks

(Continued on page 138)

AGVA Axes Agts. Dropped by ARA

Chicago, Sept. 25.

Harmony note between Artists' Representatives Assn. and American Guild of Variety Artists last week reached a new high when exec committee of the union informed ARA that it would not grant franchises to members who had been suspended for non-payment of dues. In the past, AGVA had okayed permits to bookers, regardless of status with ARA. New move is expected to bring reluctants into the fold as most bookers hold AGVA franchises which they can't drop without going out of business.

Bookers axed from ARA rolls were William Canham, Alma Clausen, Len Fisher, Lyman Goss, Jr., Frank Spamer, Joseph Riley, and Ben Young, all from Chicago; Paul Weiss and John Coon, Kansas City, Mo.; Max Friedman and Frank Shortridge, Des Moines, and Stan Stanley, Cedar Rapids, Ia.

What action former ARA members will take is not known yet, but several are muttering about court actions and possible injunction against AGVA for retaliatory action.

Lou Silvers to Conduct, 5 Top Cleffers Set For Jolson 'Remembrance'

Al Jolson "Remembrance Night" being staged by disk jockey Joe Franklin at Carnegie Hall, N. Y., Oct. 26, on the first anni of the singer's death, will have Lou Silvers, writer of one of Jolson's top tunes, "April Showers," to conduct the orch.

In addition to the usual makeup, there will be five pianos on stage with ASCAPers Gene Buck, Fred Ahlert, Abel Baer, Benny Davis and Irving Caesar playing a medley of tunes made famous by Jolson. Producer Arthur Klein will coordinate the show.

Nat Abramson, head of the WOR entertainment bureau, has been lining up talent for the event.

Indie Agents Reaping Small Harvest As Bistro Boom Spurs Non-Names

Indie talent agents declare that the cafe pickup in the N. Y. area means more to them proportionately that it does to the major offices. They feel that with the vast bulk of cafes using non-name talent, they are in a better position to supply such acts.

Booking picture has improved considerably in spots outside of New York too. Upbeat is especially evident in Canada, where cafes are hitting boom times. Although the major offices are very active in the Canuck provinces, the indies are getting a terrific slice of the bookings there. The midwest is also contributing a sizable portion of income to the indie percenters. Exclusive bookers in that area are buying a heavy portion of their talent from the minor offices.

The vaude bookers similarly are buying more from the indies. The non-circuit houses still using vaude have cut budgets considerably, and thus must call on the small offices for most of the talent required.

Net result is that the independents are booking more acts than they did during the past season, but income is on about the same level as in former years.

The only hope they have of getting ahead with their present act lists is through video bookings, but most indies have found it more expedient to work through the major offices. Drawback here is that majors pick out just what they want to use. There's little chance of doing a selling job on the acts that the large offices turn down unless they go to the producers directly. Many haven't been able to do that as yet.

Chi Mayfair Drops Fees In Back-to-Acts Stance

Chicago, Sept. 25.

Mayfair Room, plush Blackstone Hotel spot, which was one of the first to initiate a cover charge in the Windy City, dropped the extra hike when it reopened Friday (21). Also missing will be a minimum for the first time.

Although the room has been booking bands only for the past seven months, it reverts back to acts. Semi-names will be used, with first bill Consolo & Melba and Leo Reisman orch.

Harpo on a Horse—Chi Rodeo to 'Break' Marx As Autry Replacement

Chicago, Sept. 25.

Rodeo managements seem to be looking offbeat for talent to topline the corral shows. Latest to book a name outside the western field is the International Rodeo, opening at the Chicago Amphitheatre Oct. 11 for 11 days, which has set Harpo Marx and his own show.

International Rodeo is following the pattern of the World's Championship Rodeo which opens tonight (Wed.) at Madison Square Garden, N. Y. As a replacement for Gene Autry, who played that stand for several years, Garden has long since corralled orchestra-singer Vaughn Monroe for the last two weeks of the show. The Lone Ranger works the first 12 days.

Cowboy headliners for big-time rodeos are scarce this season, with Autry declining to work in any but dates he's booked with his own outfit, while Roy Rogers has nixed all offers for tanbark roundups. Bill (Hopalong Cassidy) Boyd previously announced that he would not work any shows where an admission was charged.

Gene Autry's outfit was originally slated for the Chi stand, but he cancelled out for a date in Omaha, which precedes it.

2 USO SHOWS READY FOR KOREAN TOURS

Tokyo, Sept. 18.

Two new USO-Camp Shows units, the sixth and seventh to come to the Far East since the start of the Korean conflict, have arrived to start their tour of the Korean "Rice Paddy Circuit." Shows are "Fun Time Frolics" and "Laugh Capades."

"Frolics," now on the embattled peninsula, features banjoist Roy Smeck, puppeteer Tommy Trent, femme singer Dory Claire and juggler Larry Weeks. "Laugh Capades," now touring hospitals in Japan prior to hopping off to Korea Sept. 26, is headed by comedy team of Frankie Conville and Sonny Dale. Others are the tap-dancing husband-wife team of Joe Mage and Maxine Karr, and accordionist Les Smith.

All entertainers in "Laugh" troupe are veteran USO performers from the last war.

Novis' Aussie Vaude Tour

Sydney, Sept. 25.

Donald Novis, U.S. tenor, after scoring solid at Celebrity nightclub here for the Joe Taylor management, has signatured a contract for an Aussie vaude tour via the David N. Martin Tivoli loop.

Mrs. Novis is coming here to join her husband following his decision to stay over for the vaude chore.

Carl Ravazza has been signed to double at the Colony and Astor, London, starting Oct. 22.

St. L.'s Jeff Hotel Cards Bills After 2-Year Gap

St. Louis, Sept. 25.

Merriel Abbott entertainment director for the Hilton Hotels, which recently acquired the Hotel Jefferson, this town's largest downtown hostelry, will produce floorshows there, teeing off Oct. 12. Opening bill will feature the Dick Barlow orch, Jo Sullivan, Nip Nelson, Ted & Flo Valette and a Merriel Abbott line.

It will be the first time in more than two years that the hotel will present nitery acts. It will compete with the Chase Club, managed by Harold Kopler, which relights for the season Thursday (27).

After Barlow, the hotel nitery, tagged the Boulevard Room (formerly Club Continental), has skedded Betty Jane Watson and Jerry Austen to head a new show. The hotel is undergoing a $2,500,000 facelifting which includes improvements in the room.

'Holiday' Icer to Open Canton, O., Muny Aud

Canton, O., Sept. 25.

The nearly completed million-dollar Canton Memorial Municipal Auditorium will open Oct. 2 with "Holiday On Ice." Ralph Smith is auditorium manager.

The arena will accommodate approximately 5,000 spectators for this show.

Holtz's L.A. Vaudery

Hollywood, Sept. 25.

Lou Holtz's new vaude layout opens Nov. 21 at Belmont Theatre, Los Angeles, for an indefinite run. Show gets a San Diego break in Nov. 18-20.

Holtz stars with Bert Wheeler and Toni Harper in support.

Guizar's Dallas Date

Tito Guizar will play the Greater Dallas Club here Nov. 16-18. He'll come here after completing a pic in Mexico City. Following the local engagement he goes to the Swan Room in New Orleans' Montleone Hotel, Nov. 22.

Others lined up the Dallas nitery are Nana Romana, Joaquin Garay and Margaret Phelan.

Night Club Reviews

Continued from page 136

Earl Carroll's, H'wood

trio, the Hollywood Studio Dancers, consisting of Mary Menzies, Gene Faccuito and Don Sky. Latter combo wraps up the specialty end of the show with an Apache ballet turn, "Murder at Midnight."

First half opens with the title song, after which the giant curtain swings back for a Ziegfeldian-Carrollesque "Lovely Girl" splash sung by Sy Milano and Miss Wright. Buck Young baritones "Girls, Beautiful Girls" while the gals, some of the prettiest on the boards, traipse down the spangled staircase. This is oldtime parading with a vengeance, as such, it draws a tremendous hand.

Corey, soloed during scene changes, starts slowly but gets off fairly well following takeoffs on Edward G. Robinson, Boyer, Cagney, Mitchum, Bogart, Barry Fitzgerald, Bing Crosby, Andy Russell, Sinatra, Carmen Lombardo and Vaughn Monroe. Corey is the kind of comic who cracks, "I know there are people out there—I can hear them breathing."

"Paris in the Rain" is an eye-opening ensemble routine, complete with a downpour of genuine aqua pura dropping from sieve pipes in the proscenium to gutters encircling the revolving stage. It's sparked by Craig's fine tenor pipes, another parade of showgirls headed by Evelyn Lovequist, Miss America of 1950, the Zarco & D'Lores spins and twirls, and the Faccuito-Menzies-Sky ballet. Pony Sherrell also scores briefly as a Parisian coquette. Miss Mitchum does an unfunny muscle act and something she describes as an "intellectual strip tease." Chanteuse, who also femcees the show, has a pert personality, not unlike Celeste Holm's, but her material is nothing less than dreary most of the way and her voice is inaudible at times. It may well be that the vast sweep of the bistro, a 1,500-to-2,000-seater is responsible for Miss Mitchum's undoing, since she has been going very well in the intime spots around L. A.

Midway production number is a carnival layout in which the chorines coax male ringsiders onto the stage to ride hobbyhorses that swing around with the moving stage. Males are togged out backstage in baby clothes, a standard gimmick since and before "Delmar's Revels." It's successful here, too, except that the gals don't seem as persuasive as they were in the 20s. It needs a Texas Guinan and some clappers.

Young and Miss Wright warble "Mary Go Round," another toe-tapper, and the highlight here is the appearance of Doc Elliott's Majestic Four, a live pony act. Michels & Hickey do a brace or so of so-so comedy songs during the next scene change. As it is with Miss Mitchum, so it is with them: weak material.

Windup is "California," programmed as a salute "to our glorious State of California," with Craig piping "Westward Ho," Miss Wright and Milano duetting "Old Desert Moon," Miss Sherrell singing "Western Folk" and Michels & Hickey doing "I Wanna Be a Cowboy." Chorines and chorus lads, as square dancers, "early settlers," senoritas and duennas finish it off handsomely, but by this time there's been a surfeit of show.

Sets, designed by Nicholas Yellenti, are all attractive. Colorful costumes are the work of Edward Sebesta. Dolin racks up a solid batoneering job on Wright's mostly catchy score. Their work and that of most of the cast members warrant a fast reshuffle if "Holiday" is to be saved, and the bulk of it is worth salvaging. *Mike.*

Two Guitars, N. Y.

Lee Bundy, Elena & Anatole, Eli Spivack, Misha Usdanoff, Michel Michon; Kostya Poliansky Orch (5), $2.50, $3.50 minimum.

Even with the current precarious political situation, the Two Guitars (nee Russian Kretchma) is one of the staples in the 14th St. sector. This spot, offering Old Muscovy entertainment, is picturesque and atmospheric. Its reasonable tariffs and a generally homey brand of entertainment are good attractions for a generally steady clientele.

The show generally comprises mainstays. One of the apparent requirements of entertainers here is a knowledge of languages. Thus Lee Bundy (New Acts), an Alabama product, you-alls French, Russ as well as United States. The lull accordionist, Misha Usdanoff, sings at the tables in his heavy Russ accent and gives the customers "Tennessee Waltz" as well as Gypsy tunes. With a sense of humor, sophisticates and others can enjoy this spot. Another factor lending to the general pleasure is the younger groups of Russian and Polish extraction who come here to do the picturesque native dances.

There are some homegrown musical sketches that come off nicely. The acts here can do more than their own chores. Singers turn dancers and vice versa. For example, Usdanoff doubles as the dagger dancer during which he pierces dollar bills with the knives and keeps them. Terper Elena (& Anatole) does well with songs, and the orch's drummer, Eli Spivack, emcees and does a song spot pleasingly. Michel Michon participates in all the sketches with song and dance work.

Elena & Anatole haven't been working together for too long a time, and so it's felt that their tandem tasks will improve in time. However, they're capable soloists. Kostya Poliansky batons the orch from the balalaika. *Jose.*

Habibi, N. Y.

Irving Grossman & Diana Goldberg, Zamira Gon, Mina Bern; Gleb Yellin Orch (4); $3 minimum.

Gotham's first Israeli nitery started its second year last week with an entertaining if not standout bill. It's well grooved to the spot's prime market—New York's large Jewish population and visiting Jews. Show has some general appeal for non-Jewish audiences, although not as much as last season.

Headliners are Irving Grossman & Diana Goldberg, a team that has been around in foreign language spots for some years, although not uptown. Grossman, who also emcees, knows how to put over a vocal, having had voice training and some vaude work in the past. He opens with "Song of Freedom," a dynamic number which sets the tone of a people building a new life and leaving behind them the "laments at the Wailing Wall." He also does well by "I'm Going Home," modernization of an old Yiddish folk tune, which combines a Zionist exultation with the theme of brotherhood.

Frau Diana Goldberg teams up with him for some dialect gags. Her impressions of family characters are well done, although the material needs strengthening, and a few lines misfire. Some of the drolleries are based on Litvak-Galitziana sectional differences, which is a Jewish kind of Yankee-vs.-Dixie kidding and goes over with the clientele. Pair socks over "We're Both in Love with We," with humor deriving from Grossman's large stature and the gal's pint-size. This item is done with great energy and freedom, and would provide a better opening for their act.

Other turns are more on the cultural side. Zamira Gon's dances and Mina Bern's songs are good examples of Israeli attractions. They are fresh and healthy in outlook (see New Acts).

Gleb Yellen's four-piece orch does a topflight job in backing the bill and in providing dinner and dance music. Group doubles on a variety of instruments and is versatile enough to click in gay folk items, schmaltzy old world tunes, the new Israeli output, Latino rhythms and current pops. Decor is sophisticated with fine modern murals, smart pastel napery and excellent typography (using Hebraicized letters) on the menus. *Bril.*

Desert Inn, Las Vegas

Las Vegas, Sept. 18.

Ella Logan, Gil Lamb, Eileen & Carver, Gene Griffin, Fluff Charlton, Arden-Fletcher Dancers (8), Carlton Hayes' Orch (11); no cover, no minimum.

In songs peppered with action, salted with drama, Ella Logan dishes up a chirp course that should do okay biz for her stay in the Painted Desert Room. She has long since departed from Scotch canary type to encompass full gamut of expression with every kind of tune.

Miss Logan telegraphs her unique mode of presentation by welding hand movements with graphic facial expositions for stunning effect. Walkon is a quickie "Who Cares," modulating into bubbling "World On a String." "Cottage For Sales" is packed with dramatic force—a tear-jerker contoured with intense feeling. Few singers could get away with such a reading on a nitery floor as she does with this one. Bounces right

(Continued on page 140)

New Frontier For Names

Continued from page 137

henceforth will be a permanent part of Hildegarde's itinerary. Miss Sosenko also took occasion to announce a plan to enlist nitery owners and performers in a move to pressure the O.P.A. to lift the present "unfair" restrictions on supper club prices, to predict that the next few years would be a period of peak prosperity for clubs and artists, and to answer President Truman's complaint about people who spend $40 to $50 a night in clubs and complain about income taxes.

Miss Sosenko, too, took occasion to exult because hotel supper clubs are coming to realize that the prestige, advertising value and long range financial gains accruing to their hostelries or clubs from the presentation of top names far transcend the cost involved and the immediate going into the red, perhaps. This realization, she feels, portends that the performer will have less trouble in getting his or her price, will find his or her services in greater demand and will lead to still higher stipends for top performers.

Non Bucolic Boff B.O.

"There are no hayseeds any longer as far as the showbusiness is concerned," asserts Miss Sosenko. "Even in the smallest towns they're hep and familiar with its stars, if only by remote control, reputation or otherwise, thanks to radio, television, pix and the increasing magazine and periodical show business space. Moreover, radio, television and publicity have increased the smalltowners' desire and demand to see the big names in the flesh.

"In the sense of entertainment ignorance, small towns actually no longer exists. Every Main Street now is a Broadway. Smalltowners often know more about the show business than native New Yorkers, according to our experience."

Before her present Minneapolis engagement, Hildegarde played for 15 days in the Hotel Duluth ballroom, Duluth, Minn., where the population is around 100,000. It was the first time a name ever had appeared in a supper club there and the first time the Hotel Duluth had ever offered a stellar performer. Because of O.P.A. regulations, the hotel could not assess a cover charge or minimum, but was forced to adhere to its published beverage and food tariffs. As a result, while Hildegarde filled the room to capacity each of the 15 nights, many kids came, spent the evening over a coke, without the hotel being able to do anything about it.

Hadacol

Continued from page 137

year-round basis to promote sales of the "dietary supplement" in small towns throughout the south and west. Just how these claims will be settled isn't known.

Union holds LeBlanc responsible for the unpaid sums, although LeBlanc is said to have put in a disclaimer on the ground that he had recently sold the firm to a group of eastern financiers for $8,000,000. The Tobey Maltz Foundation, a New York research group, is to have received profits from the group now in control to continue its work.

LeBlanc also is involved in other difficulties. Four law suits and a property lien totalling $21,684 were filed against him in Lafayette, La. In addition, the Federal Government is seeking to recover $656,151 in unpaid taxes for 1950. One of the suits filed against the Hadacol firm was for $14,399 due a Lafayette contractor for work on a cafeteria at the manufacturing plant, and another is for a $495 food bill.

LeBlanc stated that all creditors whose suits are on file will be paid in the next 30 or 60 days. He claims that the Government owes the firm nearly $500,000 on alcohol tax refunds.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 25.

Joseph (Andrew) Vaughey, alumnus who now resides in Denver, wrote a new play, "Look Me In The Eye," now in hands of play broker Frieda Fishbein.

The Chris Hagedorns (he's ex-theatre treasurer who made the grade here in 1936) in from Bay Shore, L. I., for his annual checkup. He drew an absolute O.K.

Jeff Clark, singer, has graduated from observation floor to the up department. Ditto Jeanne Romer (Mrs. Clark), so both a go-home certainty.

Bob Faricy, musician, in from St. Paul, where he now owns an antique shop, got a checkup that was on the good side.

Birthday salutations to Audrey Lumpkin, George (Elephant) Powers, Mary Lou Weaver, Robert Tarr and Glenn Phillips, all doing O.K.

William Streeper, of the Shore Theatre, Atlantic City, planed in to bedside his brother John Streeper whose progress is good.

Donald Wright, Music Hall, N. Y., commercial artist, joined the all-up gang and was off to N. Y. for a 10-day furlough.

Dolly (WB) Gallagher finally beat the rap definitely and is Philadelphia-bound.

John (Legit) Eaton, 1942 graduate, planed in and out from Scranton, Pa. His annual checkup was all O.K. Ditto Stanley Rousch, class of 1943.

Robert McFadden, in from Louisville to chat with Patricia Payne (Switow Theatre Circuit), found her progress above par.

Jesus Dominguez, Warner Bros. Havana manager, rated his first good clinic.

Joe (UA) Phillips, who received his all-clear here, will remain in the downtown colony, being now connected with the local Chamber of Commerce as assistant secretary.

Edward Davidson, American Broadcasting Co., in from N. Y. to ogle his wife, Grace, who is flashing her first good observation clinic report.

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(Daily Mirror)
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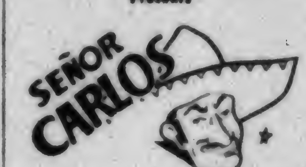

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Night Club Reviews

Continued from page 138

Desert Inn, Las Vegas

off this mood into the oldie "Take Me Out to the Ball Games," containing chuckles. Reaches back for another novelty, "I Said No," advancing into piquant "Pretty Girl Is Like a Melody." From "Finian" extracts her w.k. "How Are Things in Glocoomora," with plenty forensics. Slides into further dialect for carboning of disk waxed some years ago, "My Bonnie Lies Over the Ocean," and in closing, smacks across her special ability to project sans microphone with the Gaelic "Star of the County Down." Receives full exit encomiums.

Gil Lamb's rather madcap midway session encases rambling chatter and athletic romps. Gangling comic hits with "When You're Smiling," interlarded with song-jokery to "Out of Nowhere," and "California Here I Come." Standup gab sesh pulls in fair laughs, but mounts into yocks via panto whirl with imaginary six-foot partner in ballroom parody. Followup, also pantoed, is be-bopper in theatre with Benny Goodman orch riffing to spot a fairly amusing turn. Situation is overworked, could be mixed in favor of hitting clincher. This is a very funny bit wherein Lamb blows harmonicas, winds up swallowing the tiny one, and emits music after punching and poking himself in numerous spots. Packs him off to great mitts.

Dance team, Eileen & Carver, smoothly prime with fast set of ballrooming. Although much of their work is standard, they pull out of ordinary pedalistics by using some neat tricks. In waltz opener, Carver grabs heavy palms by elevating Eileen overhead with one arm for rounds of rapid spins. Variation of this same deal winds up turn in bolero "Temptation."

Arden-Fletcher line pulls away from usual calesthenics for a couple of inviting routines. By using as soloist sexy Fluff Charlton, all terpery becomes imbued with sparkle. The flame-tressed looker really raises the room temp in "Trinidad" when she cruises ringside smoking a cigar and carrying a birdcage. Accompanying bumps, flirts, etc., before ogling males has 'em itching.

Gene Griffin adds his sure touch to layout as emcee and production warbler. Carlton Hayes' orchsters scurry through scores with greatest of ease for top backstopping.

Will

Empress Club, London

London, Sept. 18.

Deep River Boys (5), Harry Roy Orch, $5.50 minimum.

Shortly after completing a Palladium season, the Deep River Boys returned to West End cabaret for three weeks at this ritzy Mayfair club. Opening-night biz was near capacity mark. The ovation they received indicated that this should be a successful and profitable booking for the Scott Bros. who operate the club.

With nearly a dozen tunes to fill their half-hour spot, the sepia quintet offer a mixed bag in material with something to suit most tastes. And all are put over in their effective harmony style with unique charm and taste.

From the current pops list they contribute "Too Young" and, also in popular vein, a fine stylized rendition of "September Song." Their version of "Shadrack" is the standout number of the show, and they also click with "The Whiffenpoof Song" and "Mr. and Mississippi." "Get Up Them Stairs, Mademoiselle" is a cute comedy novelty, while in strief contrast they have a sentimental offering in "A Little Bit of Heaven." *Myro.*

Southern Mansion, K. C.

Kansas City, Sept. 21.

Helen Forrest, Andre, Andree & Bonnee, Billy Williams' Orch (8), $1 cover.

With the entry into the new fall season and the prospects for a biz uplift, Southern Mansion is shifting from its long-standing policy of bands only to top names in addition. First to come in on the new policy are Helen Forrest, pop songstress, and the novelty dance turn of Andre, Andree & Bonnee. With the Billy Williams orch for backing the show and dancing, first entry here presents a strong lineup and biz opening night was virtual capacity.

Billy Williams tees off show with his own vocalling of "There'll Be Some Changes Made" and takes on the m.c. chores, handling smoothly throughout. Andre and his dancing manikins bring on their top offering of the window dresser handling the prop-like models. They veer into a dancing threesome, their work leaning toward the eccentric and involving a good measure of comedy antics.

Miss Forrest makes her first appearance in town as a solo songstress, and proves both chic and listenable, as well as a draw. Repertory of seven songs at the opening show were well paced to offer the lively, the dramatic and the novelty.

"This Can't Be Love" as her opener is done in a lively tempo, and gets the customers on her side immediately. Turns to "Too Young" for dramatic effect, and does her own song, "I Had To Sing with a Band," as a musical reprise on her career. Then it's a novelty, "I Lisp," a dramatic "10 Cents a Dance," and swingy "Hallelujah!" "You Made Me Love You'.

Quin.

Flamingo, Las Vegas

Las Vegas, Sept. 20.

Mark Stevens, Anne Shelton, Victor Marchese, Aida Broadbent's Guys (4) & Gals (8), Nat Brandwynne Orch (10); no cover, no minimum.

Film thesp Mark Stevens' Vegas nitery debut, unfortunately, is not an auspicious one from many angles. Favorable comment is making the rounds, however, for English oriole Anne Shelton, and for tenor Victor Marchese, held over for an additional two frames.

Stevens seems to be on unstable ground when he attempts to ride the terrain of comedy. Material, evidently written for this and future footlight stints, bogs him down from walkon at opening curtain. In his capacity as both pilot and headliner with several spots, he punches hard, but there's very little of yockworthy value to go on.

His opening song, "I'm a Star," even with tongue in cheek, is of dubious content, portraying Stevens in conceited manner. Arid jokery takes up time until another tune is reached. This one, entitled "My Podner," is in western vein, and still fails to carry Stevens over. Retires for entrance of Victor Marchese, the tenor find from a Mocambo talent quest.

In third week at the Flamingo Marchese is steadier. He still isn't as forceful as he should be, in light of having worked the room for this period of time. Seems to be reserved with his projection, subsequent thin tones resulting. "Night and Day" is starter with "Never" emerging in good ballad form and middle register showing up well. "Vesti la giubba" commands respect from table-sitters. Upon his winding up with "They Say It's Wonderful," all terpers of Aida Broadbent's Guys & Gals revolve nice patterns in modified ballet form. Marchese finishes up production warbling amongst the dancers.

Stevens takes interlude to gab a Sam Spade parody, merging with "Private Eye Am I" tune. Segue into another special "Super Type o' Hyperchondriac" with long passage of an "I'll never forget" seance. Brings on Anne Shelton with neat trib. When playing straight, Stevens is at his best.

Miss Shelton, amply proportioned and with warm approach, builds slowly but with surety. Her full-throated pipes almost make the mike beg for mercy as she outlines "Black Magic," "Because of You" and canny choice of "St Louis Blues." Begins to feel more at home and at ease with "Be My Love." Lusty "Some of These Days" receives ovation, making way for an amusing "Lovely Bunch of Coconuts," with final chorus in cockney dialect. "Tipperary Samba" is excellent choice for bowoff tune, insuring plenty of kudos. Edward Lisbona accomps.

Stevens has one more round, a flagwaving "Sound Off" that is surefire for response. Curtain follows short reprise. Nat Brandwynne orch sounds shaky in certain spots, okay in others. Will.

Latin Quarter, Boston

Boston, Sept. 22.

"Minsky's Follies," with Mann & Dana, Visionaires (4), Rudy Cardenas, Corinne & Tito Valdez, Leo Diamond, Cort & Saunders, Judith Sargent, Dave Lester and Zarde Bros. orchs; cover $1-$1.50 Sat., minimum $3.50 Sun.-Thurs., $4.50 Fri.-Sat.

"Minsky's Follies," currently breaking in at the spacious L.Q., is a lavish girlie show featuring peelers, showgals, burley comics Jack "Peanuts" Mann & Dick Dana, interspersed with standard vaude turns to add up to a nifty package. While the accent is on femmes, the surrounding cast is strong enough to hold the interest of the distaffers as well as the visiting firemen.

Grabbing solo spots are Rudy Cardenas, the amazing Mexican juggler, who continues to click solidly whenever he plays a Hub spot; terpsters Corinne & Tito Valdez, who score neatly with a sexy waltz routine, and Leo Diamond, a harmonicist who strays from the commonplace by accompanying himself on bongos while playing a medley of rhumbas, winding with a Rube Goldberg contraption from which he makes sounds comparable to a Spike Jones rendition.

At show caught, top plaudits went to the Visionaires, three boys and a gal who combine solid vocalizing with plenty of action. Group scored heavily with arrangements of "Pass the Peace Pipe," "Dreamer's Holiday" and "Talent." Latter bit afforded them opportunity to hoke through carbons of Jolson, Bette Davis, et al. for bego'f.

On the burley side, Mann & Dana grab yocks with a couple of funny skits. Judith Sargent slinks through a reverse strip, starting practically unclad to wind fully clothed, and the masked "Mystery Blonde," a well-stacked peeler, gyrates through a strip routine accompanied by the offstage voice of a spieler describing man's "dream girl."

Production numbers, showcasing eight chorines and six showgals, are niftily costumed, with Cort & Saunders handling the vocalizing chore ably. Dave Lester batons the longwinded musical backgrounds in slick fashion, alternating with Zarde Bros. for customer terping. Biz opened slowly but picked up substantially when word got around. Ehe.

Baker Hotel, Dallas

(MURAL ROOM)

Dallas, Sept. 19.

Rudy Vallee, Hal Pruden Orch (8); $2 cover, $2.50 Sat.

Rudy Vallee was seen and heard here last in 1937, when he played the Pan-American Casino in the second year of Texas' centennial celebrations. Thus he hasn't been here in 14 years, but his material has. Even so, with red jacket and some blue jokes, Vallee is a pleaser in a blend of sophisticated comedy, nostalgic song sessions and neat sax playing.

Wry humor includes digs anent his age, marriages, 20-odd years as an entertainer and trials of the middle-aged, all rating okay mitting. Vocals are heyday reprisals, with "Whiffenpoof Song," "Honey," "If You Were the Only Girl in the World" and "Kansas City Kitty" going well. Vallee gets closest to payees with "Alouette," "Maine Stein Song," "Vagabond Lover" and signoff of "Goodnight, Sweetheart." Uses small megaphone, a 1928 trademark, on closer. Sax medley, offering "Be My Love," "I'm Just Wild About Harry" and "Stumbling," wins deserved plaudits.

In his 65-minute stint Vallee keeps ahead with his songs and the sax session. Off-color humor—namely, his Mrs. Dewey and Mrs. Truman gags, for which he apologizes—could well be discarded, along with the "Fractured French" interpretations. Nitery act would be aided greatly via fresh material, or making it strictly a song session.

Big "A" for assist goes to pianist Hal Pruden and his crew in backing the act, and for enticing arrangements which have lured sufficient patrons to rate a third month holdover for the orch.

Bark.

Palmer House, Chi

(EMPIRE ROOM)

Chicago, Sept. 21.

"Shooting High" revue, with Cliff Norton, Louise Hoff, Bambi Linn & Rod Alexander, Tommy Wonder & Margaret Banks, The Cabots (3), Jody Miller, The Songsmiths (3), Eddie O'Neal Orch (11), with Marshall Gill. Written and directed by Dick Barstow; lyrics and music, Hessie Smith; scenery Jan Scott, $3.50 minimum, $1 cover.

Merriel Abbott has conceived an original revue, perhaps sparked by the success of the Max Liebman "Cross Country" show last summer and also as a need for the replacement of acts in hotel rooms for which she handles the entertainment. Musical is set for 12 weeks here and might run in other spots for the rest of the 1951-52 season. However, if it does, it will need a great deal of revision.

Perhaps Dick Barstow, producer-writer of the hourlong presentation, was influenced by many of the video packages he has done so well. As a teevee program this might be perfect fare, but here it never achieves the promise held in the opening scene. It's loaded with three topflight dance acts, but maze of terping weighs down the show and loses what effect the sock solo work might gain on its own. A striking fault, with dancing such a major part, is that very little of the footwork can be seen except by ringsiders. A more sock effect could be achieved by raising the floor level or not crowding the tables so close to the action.

Slight story line of acts trying to get in to see theatrical producer who is casting a show is okay to hang what material and songs are needed for the plot. Hessie Smith has done the tunes, which fit the work of the dancers neatly, but aren't too strong on the vocal end. Jan Scott did a fine job on portable scenery.

Louise Hoff, as the buffer secretary, keeps the threads unraveling, but doesn't have much of a chance to display talents, despite two so-called specialty comedy tunes. Cliff Norton, a recruit from TV, scores as the comic wanting an audition, and has some fine corn—but commercial corn—in two sketches; one, a devastating takeoff on video quiz cars, and the other the plight of man under the domination of women. Both were written by Charlie Andrews.

In the dance department, Bambi Linn & Rod Alexander click with hopeful boy and gal routine, with miss's running shoulder leap getting hefty hand. Both Margaret Banks, who is bright with toe stint, and Tommy Wonder, who does some fine slides, score; and the Cabots inject a welcome note of sex with an adagio, but much of the beautifully timed action is lost to patrons other than those nearby.

Jody Miller, a pretty songstress, does neatly by the lyrics, and the Songsmiths, one of the better vocal trios, also assist on the singing end. With such a wealth of talent, pruning and adding might make this a good show, instead of the hodgepodge it is now. Zabe.

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VARIETY BILLS

WEEK OF SEPTEMBER 26

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 27
Bev Hutton
Hal Norman
Carmen O'Connor
Richard Stewart
Jo... Dodge
Adrian Wager
Bettina Rosay
Robert De Voye
John George
Corps de Ballet
Sym Orc
Rockettes
Palace (R) 27
Norman Brooks
Willie Max
Alfredo London Co
Jo... 3
Sport Kings
Dan Rice
Appletons
(1 to fill)
Paramount (P) 26
Louis Prima Orc
Keely Smith
Vanderbilt Boys
Tony Bennett
Roxy (I) 28
Latin Quarter Show
Billy Daniels
Benny Payne
Latin Quarter Beauties
Aviles Dancers
Jack Kilty
Gloria Le Roy
CHICAGO
Chicago (P) 28
Peggy Lee
Ann Cooney
Lime Family
Isaac Art Jr & Co
Oriental (I) 27
Jane Powell
Joe Termini
3 Rockets
Sherman Hayes O
DOVER N J
Baker (W) 30 Only
Asylum of Horrors
ERIE PA
Warner (W) 29 Only
Asylum of Horrors
LITTLE FALLS N J
Oxford (W) 26 Only
Asylum of Horrors
MIAMI
Olympia (P) 26
Chico Marx
Dolinoff & Raya Sis
George Conley
Ann Dennis
Emil & Evelyn
NEWPORT NEWS
Jefferson (I) 26 Only
Dominoes
Freddie Mitchell O
Freddie & Flo
Great Bender
Denny Alexander
NORFOLK
Booker T (I) 26-1
Dominoes
Freddie Mitchell O
Freddie & Flo
Great Bender
Denny Alexander
OIL CITY PA
Latonia (W) 26 Only
Asylum of Horrors
PORTSMOUTH VA
Capitol (I) 29 Only
Dominoes
Freddie Mitchell O
Freddie & Flo
Great Bender
Denny Alexander
RICHMOND
Hippodrome (I) 1-3
Dominoes
Freddie Mitchell O
Freddie & Flo
Great Bender
Denny Alexander
SHARON PA
Columbia (W) 28 Only
Asylum of Horrors
SYRACUSE
Loews (L) 27-30
Patti Page
Guy Mitchell
Jay Lawrence
Don Henry 3
R & M Carnevale
WASHINGTON
Capitol (L) 27
Garcias
Gracie Barrie
Roy Douglas
Gaudsmith Bros
Howard (I) 28
Mme Marie Knight
Tommy Edwards
Pigmeat Markham Co
Tip Tap & Toe
Rollins Bros

AUSTRALIA

AUCKLAND
His Majesty's (I) 24
Joyce Graeme
Alison Lee
Lynne Golding
Henry Danton
Rex Reid
Leon Kellaway
Corps de Ballet
BRISBANE
His Majesty's (I) 24
Wally Boag
Geus Bros & Marna
Marquis & Family
2 Skating Merenos
Ileana Rasova
Pan Yue Jen Tp
Delroy
Ann Donald
Celebrity Singers
Tivoli Ballet
MELBOURNE
Tivoli (I) 24
Jon Pertwee
Alan Clive
8 Los Trianas
Pepito
Carmony Bros
Tipsy & Brow
Evy & Everto
Babs Mackinnon
Moira Claux
Les Ritchie
Horrie Dargie 4
Celebrity Singers
6 Les Models
Les Debonnaires
Tivoli Ballet
SYDNEY
Tivoli (I) 24
Armand Perren
Marion Davies
Trio Fayes
Devine & King
Gerd Bjornstad
Christl
Martha Seary
Philip Tappin
Wim de Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon

BRITAIN

ASTON
Hippodrome (I) 24
Sandy Daw
V & M Norman
Margi Morris
Johnnie Marsh
Beautigals
Marda
4 K Foleys
George Fairhurst
Brain Fowley
Emlyn Williams
BIRMINGHAM
Hippodrome (M) 24
Joe Stein
Louis Hayden
Max Carole
Fred Sloane
Reggie Radcliffe
Dumarte & Denzer
Thibault
BLACKPOOL
Opera House (I) 24
B & D Bernard
Vera Lynn
Jack Radcliffe Co
Harry Secombe Co
Erica Yorke
Palace (I) 24
Collinson & Breen
Winifred Atwell
Afrique
Tornado
Maple Leaf 4
Harry Bailey
Society 4
Cynthia & Gladys
Tower Circus (I) 24
Charlie Cairoli & 1 Smiths
Knies French Horses
Oscar Konyots Lions
Gt Alexander Tp
Victor Julian & Pets
Enies Animals
4 Richays
3 Lorandos
Mars Tp
Arriganis
3 Houcs
Jimmy Scott
Irving Constellation
Little Jimmy
Annettes Circusettes
WINTER GARDEN (I) 24
Norman Evans
Senor Carlos
Canfield Smith & Snodgrass
12 Whiteley Girls
4 Zio Angels
Derlys Dogs
Joy Beattie
Anna Mae
Cyneth Lascelles
BOSCOMBE
Hippodrome (I) 24
Phil Strickland
V M Gaston
Patricia Lynden
Tom Bonny
Archie Hartnell
Michael Wayne
Jean Bradford
Fred Renwick
Olga Sanderson
Lemarr Bros
Frankson
18 Naughtigals
BRADFORD
Alhambra (M) 24
Reg Dixon
Hajos & Surany
Victor Seaforth
Anthea Askey
Richman & Jackson
Bobby Wotherspoon
Peggy Wilding
Penelope & Cedric
John Joyce Girls
Corps de Ballet
BRISTOL
Empire (I) 24
Billy Whittaker
Mimi Law
B & T Clayton
Phil Lester
Eric Marsh
Gail Harvey
Jack Lennard
Gardiner & Baxter
Hi Diddle Diddle Debs
Terry's Juves
BRIXTON
Empress (I) 24
Frank Randle
Gus Aubrey
Rita Shearer
Jimmy Clitheroe
Hal Mack Co
3 Palmers
Stan Stafford
A J Powell
Johnny Peters
Dagenham Girl Pipers
CARDIFF
New (S) 24
Bartlett & Ross
Douglas Harris
Ford & Sheen
Les Dounes
Pierre Zampa
Konne Lucas
Leo Morgan
CHELSEA
Palace (I) 24
Susette Tarri
Peter Sellers
Joyce Golding
Cox Twins
Miles Twins
Morecambe & Wise
Dolly Kia
Skating Colorados
EAST HAMPTON
Metropolitan (I) 24
Jimmy Gay
Jimmy Bruce
Tommy Godfrey
Goldwyns
Palace (I) 24
Hal Monty
S & M Harrison
Wilson Keppel & Betty
A & L Ward
EDINBURGH
Empire (M) 24
Mongadors
Arthur Lucas
Kitty McShane
Elsie Bower
Robb Wilton
M Colleano Co
Turner Layton
Clark & Lucas
FINSBURY PARK
Empire (M) 24
Tattersall
Delta Rhythm Boys
3 Lederers
Sally Ann Howes
Freddie Sales
Henderson & Henschal
Amazing Britton
Mayer & Monet
GLASGOW
Empire (M) 24
Morgan & Gray
Albert Burden
2 Arvings
Bobby Brandt
Billy Danvers
Chas Warren & Jean
Syd Seymour Bd
Constance Evans
Pat O'Brien
HACKNEY
Empire (S) 24
Max Wall
Radio Revellers
Dick James
Len Marten
Dolaire
Lester Sharpe & Iris
Jothia & Joan
Tune In Lovlies
LEEDS
Empire (M) 24
Ken Dorvilles
Cavan O'Connor
Les Mathis
Vic Wise
V & J Crastonian
Fitless & Barrie
Mooney & King
Turner Sis
Merle & Marie
S & R Russell
LEICESTER
Palace (S) 24
Issy Bonn
Leon Cortez
Adey & Dawn
Pat Hyde
Love Dogs
Harry Benet
Erikson
Eva May Wong
LIVERPOOL
Empire (M) 24
George Robey
Hetty King
Albert Whelan
Houston & Stewart
Morris Cowley
Jack Edge
P & M Henri
Peter Bernard
T & G Durante
Empire Girls
LONDON
Palladium (M) 24
Sugar Chile Robinson
Billy Cotton Bd
Jewell & Warriss
Max Bygraves
Renee Strange
3 Bentley Sis
3 Romanos
Palladium Girls
Skyrockets Orc
MANCHESTER
Hippodrome (S) 24
Les Compagnons de la Chanson
Ali Bey
Les Heltons
Terry Hall
Eddie Arnold
Joe King
Rene Dymott
SHEFFIELD
Empire (M) 24
D & J O'Gorman
Dudley Dale
3 Hicks
Andree Nudes
Kotchinsky & Gretyna
Freddie Harrison
Paulette D'Hrnay
Betty Broughton
De Lein Ballet
SHEPHERDS BUSH
Empire (S) 24
Ted Heath Orc
Billy Russell
Iris Sadler
Jones & Foss
Ellen Kauer Co
Storr Bros
Billington
SUNDERLAND
Empire (M) 24
Terry Cantor
Billy Morgan
Monica Manning
Balaguer 3
Ken Barnes & Jeanne
SWANSEA
Empire (M) 24
Rhodes & Lane
Neal & Newington
Tommy Dee
I & A Grant
Samson & Delilah
John Guest
Caroline & Richards
WOLVERHAMPTON
Hippodrome (I) 24
R & R Box
4 Adagio Dancers
3 Loonies
Maree Anthie
Ryan Sis
Mariotte Girls
WOOD GREEN
Empire (S) 24
Reg Varney
Roy Jefferies
Camilla Castelli
Billy McCormack
Merriott & Wenman
Jackie Allen & Barbara
Jacqueline Farrell
Sherman Fisher Gls

CANADA

MONTREAL
Roxy (I) 22
Lloma Rhodes
Virginia Melford 3
Eddie Lloyd
Sharon Roberts
Virginia Novelty
Haynes & Beck
Harry White
5 Thomas Girls
Eileen
Seville (I) 22
Mills Bros
Jon August
Joyce & Ginger
Ni You
Chris Cross
Len Howard Orc

Cabaret Bills

NEW YORK CITY

Birdland
Dizzy Gillespie Orc
Blue Angel
Odette Myrtil
Doodles & Spider
Barbara Cook
Harold Cook
Orson Bean
Bon Soir
Alberta Hunter
Eugene Fields 3
Chateau Madrid
Del Campo
Anita Alvarez
Sarita Herera
Catalino Orc
Copacabana
Joe E Lewis
Constance Moore
Ryan & MacDonald
McCaffrey & Suzanne
Ted Norman
Dale Nunnally
M Durso Orc
F Alvarez Orc
El Chico
Rosita Rios
Ramonchita & Leon
Victoria Barcelo
Isabel Campo
Fernando Sirvent
Rodriguez 4
Ramon Torres Orc
Embers
Red Norvo 3
Bobby Hackett Orc
Gilded Cage
Ben Blue
Edith Fellows
Clara Cedrone
Ernest Saracino
Sid Slate
Anthony, Allyn & Hodges
Line
Calvin Holt
Habibi
Irving Grossman
Dinah Goldberg
Zamira Gon
Mina Bern
Havana-Madrid
Bobby Escoto
Leon & Eddie's
Eddie Davis
Libby Dean
Al Dellay
Carmen Montoya
The Rogers
Little Club
Ernie Warren Orc
No. 1 Fifth Ave
Downey & Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Lou Seiler
Irene Carroll
Carol Linser
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Cy Coleman 3
Mimi Warren
Ernestine Holmes
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Tommy Reynolds O
Cavanaughs
Kevin O'Sullivan
Mary Over
Johnny Flanagan
Gloria Dawn
Blade Beauties
Hotel Pierre
Yma Sumac
Artini & Consuelo
Chico Relli Orc
Stanley Melba Orc
Hotel Plaza
Kay Thompson
Williams Bros
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Russ Morgan Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Jose Poniero
Terri Stevens
Le Ruban Bleu
Mary Ford
Ronnie Graham
3 Riffs
Julius Monk
Norman Paris 3
Latin Quarter
Chas Chase
Billy Daniels
Jack Kilty
Honey Bros
F Masscone Dcrs
Gloria Le Roy
Los Pablos
Can Can Dcrs
Art Waner Orc
Park Ave.
Gloria Elwood
Penthouse
Paul Taubman
Riviera
Lena Horne
Geo De Witt
Bieber Dcrs
Sherry Stevens
Nanci Crompton
Clark Ranger Line
Walter Nye Orc
Rene Touzet Orc
Two Guitars
Lee Bundy
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Poliansky
Versailles
John Carroll
Emile Petti Orc
Panchito Orc
Village Barn
Louise & Harris
Dick Shawn
Dolph Traymon 3
Bobby Meyers Orc
Village Vanguard
Charlotte Rae
Shoshana Damari
Clarence Williams 3
Wivel
Kai Ericson
Tess Smallpage
Sal Noble
Bob Lee
Waldorf-Astoria
Hayes & Healy
Male & Hart
Emil Coleman Orc
Mischa Borr Orc

MIAMI-MIAMI BEACH

Casablanca Hotel
Milt Ross
Phyllis Arnold
Jose Cortez Orc
Clover Club
Kirby Stone 5
Buddy Greco
N & F Zarra Dcrs
Tony Lopez Orc
Woody Woodbury
Delano Hotel
Zina Reves
Sy Sunez Orc
Gaiety Club
Zorita
Little Egypt
Jackie Jenkins
Marie Stowe
Gilda Rogers
Rusty Russell
Gaiety Girls
Johnina Hotel
Michael Strange
Tony Matas
Helene Aimee
Frances Colwell
Leon & Eddie's
Eddie Chertin
Tubby Boots
Gaby Delaine
Billy Austin
Martinique Hotel
Manolo & Ethel
Danny Yates Orc
MacFadden Deauville
Rollo Laylan 5
Nautilus Hotel
Hal Winters
Sammy Morris
Frank Linale Orc
J & S Reyes
Poinciana Hotel
Phil Napoleon 5
Robert Richter Hi'll
Don Lanning
Roberta Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Betty Barclay
Magner & Herman
Arne Barnett 3
Sussex Orc
Sapphire Room
Ike Rosenblatt
Mark Hall
Lou Gentile Orc
Saxony Hotel
Phyllis Arnold
Frances Lager
Chavey
Tano & Dee
J Carlos Orc
Sea Gull Hotel
Terry Rich
Peter Sands
Wanda & Rudolf
Rafael's Orc
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Shelbourne Hotel
Juan & Marden
Alan Kale Orc
Sherry Frontenac
Dave Fisher
Larry Stewart
Frank & Ida
Lennox & Evans
Sam Canes Orc
Sorrento Hotel
Mal Malkin Orc

CHICAGO

Blackhawk
Jack Friend
Arlene Frank
Pat Hammerlie
Pat Hammerlie
Gloria Evans
Sonny Sparks
Larry Lawrence
Martin Kraft
Tess Carrano
Eleanor Luckey
Henry Brandon Orc
Chez Paree
Myron Cohen
Betty Reilly
Blackburn Twins & Pam Cavan
Arden Fletcher Dancers
Cee Davidson Orc
Pancho Orc
Palmer House
Louise Hoff
Bambi Linn & Rod Alexander
Jody Miller
Calals (2)
Senasmuths (3)
Tommy Wonder
Margaret Banks
Cliff Norton
Eddie O'Neal Orc
Edgewater Beach
Eric Thorsen
Hurricanes (4)
Dorothy Hild Dcrs
Phyllis Myles
Frankie Masters O
Hotel Stevens
Seafarers (2)
Romayne & Brent
Jo Bergum
Elmar
Jerry Mapes
Jack Raffloer
Harper Flaherty
Bob Fitzgerald
Buddy Rust
Ole Clarks
Boulevar Dears (4)
Mariane Fitzgerald
Scottee Marsh
Orrin Tucker Orc

LOS ANGELES

Ambassador Hotel
Frankie Carle Orc
Larry White
Joan House
Peggy Barrett
Evelyn Farney
Biltmore Hotel
Harrison & Fisher
Marjorie Garretson
June Edwards
Hal Derwin Orc
Ciro's
Katherine Dunham & Co
Dick Stabile Orc
Dante Varela Orc
Mocambo
Beverly Hudson
Chuy Reyes
Latin Aces

Saddler-Pep

Continued from page 4

system with tonight's battle, has 4,000 seats scaled at $1.90, most of which were sold by yesterday (Tues.).

Adding to the anticipated size of the gross is the fact that tonight's fight will have the biggest circuit of big-screen houses yet linked for an exclusive event. Even though the bout is being staged at the Polo Grounds, N. Y., which automatically eliminates the six equipped houses in the metropolitan New York area, the network will comprise 17 theatres in 13 cities. Houses added for the first time, in addition to the Minneapolis theatre, are the Michigan, Detroit; Capitol, Binghamton, N. Y., and the Stanley, Pittsburgh.

Shea's Fulton, Pittsburgh, carried the previous big-screen telecasts but the Stanley received its equipment only last week. Houses in the other three cities have been equipped for some time but American Telephone & Telegraph previously could not clear channels for them. In Pitt, the Fulton until now has shown only the theatre TV event, but the Stanley, with more than twice as many seats (3,800) has announced that customers will get a feature picture as well. As a result, the 1,700-seat Fulton is going along with the same programming.

Mono Ownership

Continued from page 5

huddle with Associated British Pictures officials on a joint production program now underway.

Mirisch to Chi, N. Y.

Hollywood, Sept. 25.

Harold Mirisch, v.p. in charge of production for Monogram-Allied Artists, is due in New York early next week. He leaves here tomorrow (Wed.) for Chicago to attend the outfit's western sales meeting Saturday-Sunday with Morey Goldstein, v.p. in charge of sales.

From Chicago, Mirisch and Goldstein head for the New York homeoffice.

New Acts

TONY BENNETT
Songs
15 Mins.
Paramount, N. Y.

Tony Bennett is the latest vocalist to emerge as a hot, live personality via his current Columbia Records smash, "Because of You," which is a cinch to hit the golden circle 1,000,000 sales figure. In this respect, Bennett's career parallels that of Guy Mitchell, Patti Page and Rosemary Clooney, who were also projected into the bigtime after their initial breakthrough on wax.

Bennett is no freak click. Boy has supple pipes and shows considerable savvy in exploiting his vocal assets to the hilt. Although his big disk is a ballad, Bennett is more impressive on stage with his rhythm numbers, in which he has developed a powerful belting style. He is particularly impressive with such tunes as "I Can't Give You Anything But Love" and "Sing, You Sinners." He also does nicely on a brace of slow ballads but there was some difficulty in holding the customers on these tunes at the show caught.

Bennett also shows a finished mike presence but, for some reason, essays a minimum of chatter. A bit more gab might be desirable to establish closer liaison with the customers. *Herm.*

TOHAMA
Songs
30 Mins.
Cafe Continental, Montreal

Tohama's last appearance in Montreal was with a variety show headed by Andrex, Parisian comic, and current showing is her first cafe date.

A native of Paris but now making her home in Brussels, Tohama is solid with French-Canadians through her many Decca platters and her disking of "La Vie En Rose," which is as popular here as the Edith Piaf version.

Short and plump, with a mass of black curly hair that comes down to her shoulder (and is badly in need of grooming), Tohama reprises mainly her pop tunes and gets best reception when she stays on the bounce and novelty stuff, which is more in keeping with her general style and personality. The occasional switcheroo to something on the torchant line gives vent to hokum and slows her performance.

Chantoosie can work easily in English, but on night caught, she stayed mostly Gallic, including a brace of Spanish tunes, and ran through a songalog of eight numbers to capacity biz and salvos.

A good video and theatre bet, she should cut down doing so many novelty numbers. *Newt.*

ZAMIRA GON
Dances
7 Mins.
Habibi, N. Y.

Zamira Gon has returned to the Habibi, Israeli cafe, with her excellent dances. She is a slight young terper who exhibits good training and marked ability.

In her first appearance, dressed in modernized rabbinical garb, she interprets a lad in Hebrew school learning and praying. Then she changes the mood with the youth frolicking in the classroom after the rabbi has left, mimicking the teacher. It's a charming bit, readily understood by the general public.

Gal comes back to do her version of an Israeli hora—a powerful, exciting dance dedicated to the Jewish army. It gets a good mitting. With an expanded repertoire, Miss Gon may be suitable for other spots. *Bril.*

CONGAROOS (4)
Dancing
6 Mins.; Full
Palace, N. Y.

The Congaroos, evenly mixed foursome of colored hoofers, lean toward the jitter stuff and are okay for the modest-budgeted houses as openers.

The two boys and girl pair, in brightly colored costumes, split up for fast challenge tapstering and also work collectively. Their hoofing is standard. They got a good hand when caught. *Kahn.*

TOP & BOTTOM
Dancing
7 Mins.
Apollo, N. Y.

Sepian dance team needs to tighten and develop before it can expect to register in similar vaude dates or TV. Despite occasional okay solo challenges, overall effect seems confused and unrehearsed. They get off some neat acro-terps in the windup.

Act looks good in a neat white-tie-and-tails garb. *Gros.*

TOMMY EDWARDS
Songs
10 Mins.
Apollo, N. Y.

Tommy Edwards' Apollo initialer marks him as a contender in the male vocalist sweepstakes. Young sepian lad has already scored on his M-G-M disks and he should be able to build an additional following via similar personals. He sells his songalog with warmth, and his baritoning is good on novelties and ballads, being hypoed by a clean, unaffected delivery.

Edwards opens with a jump novelty, "Paging Mr. Jackson," and then changes pace nicely with a slow-tempoed ballad, "All In The Game," which, incidentally, was composed by the late Charles G. Dawes, veepee of the U. S. under President Coolidge.

Edwards should do well on TV guestshots and in niteries. *Gros.*

JACQUES NORMAND
Songs
25 Mins.
Cafe Continental, Montreal

Jacques Normand, young French-Canadian singer, returning to the Continental after a two-month absence, registers strongly.

Hailing originally from Quebec City, Normand has built up a hefty Quebec following principally through radio and personals throughout the province. He has overcome the usual imitative pattern most local singers have adopted and established a style that makes him a natural on any cafe floor, as emcee or as a singing single. Guy can handle a tune in French or English with equal ease.

However, Normand right now needs show-wise management. He's getting a little too casual with the payees. With proper attention, he's a cinch for any visual medium. *Newt.*

RICHARD MONTI
Songs
6 Mins.; One
Palace, N. Y.

Richard Monti is a nice-looking, operatic tenor. He is an unusual booking for the Palace, but in light of the furor created by Mario Lanza in his appeal for the masses, booking of the Monti type is smart showmanship.

However, Monti lacks vocal power and showmanship for important dates. He's stocky, Latin-looking, attired in tux, and not unlike Lanza in appearance. He has a tendency to push in the high register in the operatic-type numbers, but this is not apparent in the pop vein such as "Be My Love," which he does nicely. *Kahn.*

MINA BERN
Songs
12 Mins.
Habibi, N. Y.

Mina Bern is a Palestinian import who should do well at this Israeli-type cafe. She has a strong voice of good range, a dignified approach and poise. Her offerings include the tender Hebrew "Song of the Negev," a Jewish folksong and a lusty hora, latter getting audience participation in the handclapping.

Folksong is a charming, amusing number about the mother who realizes that her pretty daughter is now 18 and the men calling want to see the girl, not her.

With her present act, Miss Bern's appeal is limited to foreign-language spots, since there's no attempt to translate. *Bril.*

CANTON BROS.
Acrobatic
8 Mins.
Apollo, N. Y.

Canton Bros., Oriental acro team, work with ease and authority through a series of standard lifts, body spins and head stands. Their muscular control of torso, legs and arms nab okay aud reaction.

Act tees off with a good head-to-head balancing feat which displays top timing and balancing control. Somersaults and other stunts are executed with precision.

Turn is paced nicely and should be okay supporting fare. A good bet for TV variety shows. *Gros.*

LEE BUNDY
Songs
10 Mins.
Two Guitars, N. Y.

Lee Bundy, an attractive southern miss, playing her first cafe date, looks like she can develop into a good singer. She's got well-built pipes and a good assortment of language tunes, and does French, Russian and English tunes effectively. Her efforts are generally appreciated at this spot.

With further experience, she'll have the makings for production work in the tonier cafes and vauders. *Jose.*

New Haven Eyes Lively Legit Season, If Only Bright Yale Lads Lay Off

By HAROLD M. BONE

New Haven, Sept. 25.

Indications are that this theatrical centre is heading into another successful season of legit activity. Already encouraged by okay business on teeoff weeks, and with an ambitious list of attractions lined up for the fall, the Shubert, the town's only legiter, looks to an overall stanza that should at least equal the past several seasons.

Managerial setup this year remains the same as a year ago, with Ben Segal as managing director (he holds a similar post at the Mark Hellinger, N. Y.); Ben Witken, assistant manager and treasurer; and Louis Moscow and Don Glenn, assistant treasurers. Under guidance of this team, the house enjoys friendly relations not only with statewide playgoers but also with the press.

Although, due to the nature of the Shubert policy of a heavy try-out schedule, the cash customers are bitten by a dog once in a while ("Cry of the Peacock," "Let's Make an Opera," etc.), they also have the privilege of sitting in on the baptism of such smash hits as "Oklahoma," "Mister Roberts," "South Pacific" and "King and I," so they are pretty tolerant of the flops.

Only major rub that occurs between management and public is a misconception on part of the latter that the house has a favoritism system in the allotment of seats for choice productions. This gripe usually comes from the intermit-

(Continued on page 144)

Jazz, Ballet, Opera to Vie A-Chi Opera House Lines Up Best Sked in Decade

Chicago, Sept. 25.

Chicago Opera House has lined up its most impressive season in the last decade, with the 1951-52 sked almost all filled until March 1. After a one-day appearance of the First Drama Quartet Oct. 11, which hasn't been publicly announced and is almost sold out, manager Herb Carlin brings in a strong attraction with 20 performances of the Ballet Russe Oct. 15-30. Leonide Massine and Mia Slavenska are being added as guest stars. There's a jazz block that follows Nov. 10-18 with Stan Kenton, Billy Eckstine and George Shearing and a Duke Ellington, Sarah Vaughan, King Cole package.

New York City Opera Co. returns Nov. 23 through Dec. 10, and Ballet Theatre gives 14 dates, Dec. 26-Jan. 6. Carlin is taking two weeks of the Met Opera's touring "Die Fledermaus." He's cutting the price to a $4.94 top in order to go after the mass market. Sadler's Wells Theatre Ballet makes its first stop here Jan. 21, with nine showings, and Carlin is arranging for several other musical and dance groups to fill the month of February.

New Management Due For Court Sq., Springfield

Springfield, Mass., Sept. 25.

The Court Square, oldtime legit house, will pass from the management of E. M. Loew's of Boston to a new organization, the Court Square Theatre Co., Inc., March 1, 1952, when former's lease expires.

New corporation is headed by local businessmen, with Elihu Glass, owner-operator of a West Springfield pix house, as chief booker.

Under new management, the Court Square will specialize in legit roadshows, but will be available for music series, little theatre operations and lectures, with possibly roadshow motion pictures and foreign films to round out the program.

New organization replaces a nonprofit group known as Playgoers of Springfield, which has been bringing in legit on a week-to-week basis, whenever it could be fitted in with Loew film commitments. Outfit tried to buy up Loew's lease for remainder of the year, to get the house ready for a fall opening, but deal was nixed until lease ran out.

Greco Spanish Ballet In U. S. Bow at Shubert

Jose Greco Spanish Ballet, making its U. S. bow at the Shubert, N. Y., next Monday (1), is pencilled in for four weeks, with stops in Boston and Philadelphia to follow. The Shuberts are presenting. House is scaled from $1.20 to $4.80, with opening night tab of $6. Troupe will play one program throughout the run, of about a dozen numbers in solos and ensembles.

Greco heads troupe as director, choreographer and lead dancer. Vet dancer-flamenco authority La Quica (Francisca Gonzales) is ballet mistress. Troupe arrived in N. Y. on the Washington yesterday (Tues.), with Greco having flown in in advance.

HYLTON PACTS PRIMUS, GAFNI FOR BRIT. DATES

Pearl Primus and her dance troupe have been set by Jack Hylton for a series of recitals in England, for a six-week period, Nov. 19-Dec. 30. Miss Primus, who's being managed by Charles E. Green, of Consolidated Concerts Corp., will then go to Israel for a six-week tour, starting in January under auspices of the Yuval agency of Haifa. Then the dancer will go back to Europe for some dates on the Continent, before returning to the U. S. in March.

Hylton, who was in the U. S. recently, also pacted for Miklos Gafni, young Hungarian tenor in the Consolidated stable, to do a series of 15 concerts in England, opening at Albert Hall, London, Oct. 27.

Fiore, Sherry Set For St. Pete Operetta Posts

New Hope, Pa., Sept. 25.

Roland Fiore, music director this past summer at the Starlight Operetta, Kansas City, will have a similar assignment this winter with the St. Petersburg (Fla.) Operetta. Also involved in the planning for the operation this season is Victoria Sherry, who was prima donna there last winter. She has been starring in various outdoor musicals in the midwest during the summer.

Both Fiore and Miss Sherry talked here with Pat Hurley, who presagents St. John Terrell's music circus at Lambertville, N. J., during the summer. Hurley went to Florida last week to do preliminary spadework on the winter operation.

Flock of Additions To Pitt Playhouse Staff

Pittsburgh, Sept. 25.

Flock of new additions have been made to the Pittsburgh Playhouse staff by director Frederick Burleigh, as the community theatre prepares to open its new season early next month with John Patrick's "The Curious Savage." William Ryan, graduate of Carnegie Tech and Yale drama departments, comes here as set designer after summering at Ogunquit, Me., and costumes will be handled by Elizabeth Birbari, who received her master's degree in drama at the U. of Texas and studied for three years at Goodman Theatre Art Institute in Chicago.

Robert Carrow and Tim Nicholson, both recent grads of Tech Drama School, will join the personnel, former handling properties and latter as a technician. Richard Foote, veteran character actor who appeared in several shows this season at the White Barn Theatre, becomes an instructor at the Playhouse School, and will also be available for roles in various productions.

DUNHAM N.Y. ONE-NITER

Katherine Dunham and her company will be guests in "La Boule Blanche," at Hotel Diplomat, N.Y., next Tuesday (2).

This will be their only appearance in New York prior to the 1951-52 European tour.

'Candida' Will Tee Off St. Louis Legit Season

St. Louis, Sept. 25.

The American Theatre, sole legiter here, will tee off the 1951-52 season Oct. 8 with a one-week stand of "Candida," with Olivia de Havilland as star. Play's cross-country tour starts here.

Manager Paul Beisman said that at least 20 shows are pencilled in. Ethel Waters in "A Member of the Wedding," Fredric March and Florence Eldridge in "Autumn Garden," a return engagement of "Death of a Salesman," "Affairs of State," "The Moon Is Blue," "Happy Time," "Season in the Sun," "Angel in the Pawnshop," and a repeat of "Mr. Roberts."

Pix Tenor in World Preem Of 2 Operas Within Month As N.Y. Group Bows Season

In an instance rare in longhair annals, Robert Rounseville will have taken the lead in the world premieres of two operas, within the space of one month, about 4,500 miles apart. Young tenor (who also plays the lead in the current film, "Tales of Hoffmann") sang the main role in the preem of Igor Stravinsky's "The Rake's Progress," at the Venice Music Festival Sept. 11. Rounseville is now slated for the lead in David Tamkin's "The Dybbuk," which the N. Y. City Opera Co. will preem at City Center, N. Y., Oct. 10. Feat of getting up in roles for two new full-evening works is considered prodigous in music circles.

The N. Y. City Opera Co. is starting its 8th year (and 16th season) at City Center tomorrow (Thurs.) with a presentation of Massenet's "Manon." Troupe, whose fall engagement will run through Nov. 11, will bow two new works and do a re-staged version of another ("Rigoletto") during the season. Preems are "The Dybbuk" and the U. S. bow of Ermanno Wolf-Ferrari's "The Four Ruffians" ("Il Quattro Rusteghi").

Cast on Ruffians" is to be announced, with Otto Erghardt to stage and Charles Weidman to do the dances. "The Dybbuk" will have an unusual cross-section show biz tie. Composer David Tamkin is a musical director at Universal, Irving Pichel, who will stage, is a Coast film and TV director. Tamkin's brother, Alex, wrote the libretto, based on the S. Ansky legit classic. Patricia Neway, who starred on Broadway in "The Consul," will play the lead opposite Rounseville. Lawrence Winter, Negro baritone who was in the legit musical, "Call Me Mister," is another principal, along with Mack Harrell, concert baritone, and Carlton Gauld. Joseph Rosenstock will conduct.

Cast for tomorrow's opener, "Manon," is also a little unusual. Ann Ayars, who is also one of the leads of "Tales of Hoffmann," and David Poleri, who sang leads this summer at the Edinburgh Festival, will again take the main roles. Theo Bayle, Royal Netherlands Opera baritone, will make his U.S. bow as Lescaut. George Jomgeyans, who was the male lead, Jupiter, in last season's Broadway musical, "Out of This World," also has a lead part. Ex-Met chief ballerina Marina Svetlova and Grant Muradoff will be ballet soloist again. Jean Morel will conduct.

Thomas Schippers, who conducted for "The Consul" on Broadway and in London, has joined the opera staff.

Off-B'way Sutton Sets Four Plays for Season

The Sunday Theatre, to offer Sabbath matinee and evening shows at the Sutton Playhouse, in Sutton Hotel, N. Y., will open Oct. 14 with the American preem of "Daughters of the Late Colonel," London play adapted by Ben Morse and Louis Beachner from the story by Katherine Mansfield. All shows are scheduled for four successive Sunday showings.

Subsequent productions will include Christopher Fry's "Boy with the Cart," Shakespeare's "Measure for Measure" and Martinez Sierra's "Madame Pepita." Union concessions have been obtained for the off-Broadway project.

Victoria de los Angeles, Met Opera soprano, in from Europe Tues. (23) to begin a 40-city concert tour under management of S. Hurok. She'll also return to the Met for her second season.

Inside Stuff—Legit

Marcia Henderson, who recently succeeded Peggy Ann Garner as one of the leads on the "Two Girls Named Smith" television series, has the right to withdraw from the show in case she gets a legit assignment. However, after the Bab-O sponsorship runs out next month, if the stanza is moved from its present Saturday noon spot on ABC-TV to an evening time that would conflict with a stage stint, the video producers would have the option of retaining the actress by substantially increasing her salary. Miss Henderson, who last appeared on Broadway as Wendy in the Jean Arthur-Boris Karloff revival of "Peter Pan," doesn't expect to get a legit show this season, partly because of the tele series but she is using the income from the latter to take vocal and dancing lessons in preparation for musical as well as straight dramatic parts.

Vernon Rice, on a European tour, writes in from Sweden on the opening of "Kiss Me Kate" in Stockholm Sept. 14, which he attended. "It was the biggest thing theatrically ever," he reports. "The show is destined to be the biggest success here since the invasion of American plays and musicals began. Interest in it was at a bursting point, and the kind of fighting took place for tickets like that for our most spectacular openings. That spirit which made 'Kate' the wow it was when it first opened, has been maintained throughout the show. You could quibble on some points, but it has been cast with the best Sweden has to offer in the musical field. The audience, Stockholm's richest and smartest, went wild, with cheers, bravos, uncountable curtain-calls, and mounds of flowers placed in the arms and at the feet of all the members of the cast."

New plays added to the Dramatists Play Service list for amateur production include "Streetcar Named Desire," "An Enemy of the People" (Arthur Miller adaptation), "Billy Budd," "Curious Savage," "Live Wire," "Southern Exposure," "Phoenix Too Frequent," "Mister Roberts," "Bell, Book and Candle," "Legend of Sarah," "Father of the Bride," "Hilda Crane," "Small Hours," "Ring Round the Moon," "Four Twelves Are 48," "Burning Bright," "Wisteria Trees," "Golden State," "Angel in the Pawnshop," "Second Threshold," "Lady's Not For Burning," "Gramercy Ghost" and "Stalag 17."

Noel Coward's 1934-35 musical, "Conversation Piece," will be issued by Columbia Records in November, in an album of two 12-inch LP's, with Coward narrating and playing the lead, and Lily Pons, Ethel Griffies, Kathleen Nesbitt and Richard Burton in support. Album will mark the fifth within a year of Columbia issues on old Broadway musicals, others being "Bandwagon" and "Anything Goes," both with Mary Martin, last November; "Pal Joey," with Vivienne Segal and Harold Lang, in March, and the recent "Porgy and Bess," in its first complete recording, with Camilla Williams, Lawrence Winters, Avon Long, Warren Coleman and Inez Matthews.

Legit Bits

Maurice Evans, for the last two years artistic supervisor of the N. Y. City Center theatre season, has been elected a member of the Center board of directors. For the coming season, opening Dec. 26 and running six weeks, the artistic supervisor will be **George Schaefer**, formerly executive producer . . . **Harold Grossman**, assistant manager of "Stalag 17," becomes manager of the Playhouse, N. Y., effective Oct. 1 . . . **Richard Rodgers**, composer and co-producer of "South Pacific" and "King and I," will speak on the subject, "Marketing a Play from Idea to Success," tomorrow (Thurs.) at a luncheon meeting of the N. Y. Chapter of the American Marketing Assn., at the Shelton Hotel, N. Y. . . . **Raymond Rouleau** will be brought from Paris by producer **Gilbert Miller** to stage "Gigi," replacing **George Cukor** on the assignment . . . **Barry Hyams**, pressagent for **Robert Whitehead**, will have a similar status with the ANTA Play Series, of which the producer is managing director. **Hyams** will also handle outside bookings for the ANTA Playhouse, N. Y.

After an engagement at the Roosevelt, Miami Beach, **Constance Bennett** will play a short tour in "Skylark," under the management of **Herbert Kenwith**. During her strawhat tour in the **Samson Raphaelson** play last summer, the star appeared at **Kenwith's** barn at Princeton, N. J. . . . As indicated when she tried out the play last summer at Spring Lake, N. J., **Terese Hayden** has optioned "Dinosaur Wharf," by **Joel Wyman**, for Broadway production this fall . . . **Harvey Orkin** has resigned from the William Morris agency, where he handled legit and TV writers, to join the Frank Cooper office, tele-radio package outfit.

New Actors Equity members include strawhat producers **Lewis Harmon, Charlotte Buchwald (Mrs. Harmon), Carlton Guild** and **Sara Stamm**, and **Melinda Markey** (daughter of **Joan Bennett**), **Ellen Powell** (daughter of **Joan Blondell**) comedian **Jack Carson, Herb Golden** (no relation to VARIETY staffer **Herbert L. Golden**) and **Denise Caubisens** (daughter of stage manager **Henri Caubisens**).

Richard Seff plays his original part in "Darkness at Noon," which goes on tour this week, with **Edward G. Robinson** as star . . . **Ralph Alswang** has designed the scenery for "The Number," the **Paul Vroom-Irving Cooper** production of **Arthur Carter's** melier . . . **Albert Marre**, director of the Brattle Theatre, Cambridge, Mass., and of several Broadway shows, will stage **William Faulkner's** "Requiem for a Nun," being produced by **Lemuel Ayers** . . . Producer **William R. Katzell** was tagged last week for another judgment, this one for $4,616.77, brought by **H. Weiss** and others . . . Actress **Jane McArthur** back in New York after summering at the Casino Theatre, Newport. **Daniel Reeds's** part written out of "Paint Your Wagon."

J. H. Del Bondio will be company manager of "Glad Tidings." . . . Actors Equity council last week voted to take a group life membership in the about-to-be reorganized American National Theatre & Academy, at a cost of $1,000. Members of the union were urged to become individual members of the organization . . . There were 16½ members present at Equity council meetings over the summer, the union has revealed . . . **Cornelia Otis Skinner** submitted her resignation as second vice-president of Equity, but was persuaded to reconsider.

Norval Tormsen, of the Chorus Equity executive committee, has been appointed his organization's representative on the Equity investment committee . . . **Willard Swire**, assistant executive-secretary, was appointed permanent alternate and **Alfred Drake** a temporary replacement on the Equity delegation to the parent Associated Actors & Artistes of America . . . The Equity council nixed a request by the Brattle Theatre, Cambridge, Mass., to use **William Devlin**, an alien, as Macbeth, Ivanov or Peer Gynt . . . **Ann Crowley**, femme lead in "Seventeen," has transferred to Equity from Chorus Equity.

Helmut Dantine will play the leading male role of the father, originated on Broadway by **Claude Dauphin**, for the "Happy Time" tour . . . Raise of 10%, plus $24 instead of $22 for doubling and $12.10 for each additional instrument played, has been won by the musicians' union, after extended negotiations with the League of N. Y. Theatres. Boost is retroactive to Labor Day. Dues for the union's New York local are upped from $6 to $24 a year.

Chandler Cowles and **Alfred de Liagre, Jr.**, will produce the new **George S. Kaufman-Leueen MacGrath** play, "Fancy Meeting You Again." **Max Gordon** had previously been slated to do the show. . . . **Shepard Traube** has acquired the road rights to **John van Druten's** "Bell, Book and Candle," with a deadline of three months to cast it . . . **Courtney Burr** and **Malcolm Pearson**, whose "Out West of Eighth" production folded Saturday (22), will next present **Edward Hunt's** "Third House," and may also do the **Burgess Meredith-St. Clair McKelway** script, "Durable Malloy."

Gerald Goodman, electrician

(Continued on page 144)

'Cleo' Revivals Make 30 Party Sales Despite Looming Advance Sellout

Although the limited Broadway engagement of the twin "Cleopatra" revivals of Laurence Olivier and Vivien Leigh are figured to be virtual sellouts in advance, the management has sold a number of theatre parties. About 30 parties have been sold, including a few full houses, part-houses and blocks of seats to school groups, etc.

With the boxoffice sale not due to open for some weeks and no ads appearing yet, the mail orders for the Shaw-Shakespeare presentations have been averaging about 1,000 a day. Demand has been for all price seats, including $7.20 orchestra, and generally for both productions. With the expectation that the scheduled 12-week stand will be a sellout, the management is already figuring on extending the run to 18 weeks. Further time is apparently impossible, because Olivier and Miss Leigh have other commitments.

The engagement, opening Dec. 19 at the Ziegfeld, N. Y., calls for a modified alternating schedule of the two revivals, "Caesar and Cleopatra" and "Antony and Cleopatra." The opening will will be the Shaw comedy, with the Shakespeare drama preeming the second night. Thereafter, "Caesar" will be played five times one week and three the next.

On matinee days, one play will be given in the afternoon and the other at night. Also, a different play will be given at each matinee each week, and the setup will be reversed each week, so that if the Shaw drama is done at the Wednesday matinee one week, the Shakespeare piece will be offered the following Wednesday afternoon. Same system will apply Saturdays.

No commissions or price reductions are being given on the party or group sales. Reason parties are being sold is that Gilbert Miller, who is presenting the engagement in association with Olivier, has been helped by party business on previous productions, and wants to play fair by cutting the party agents in on the bonanza London import. Also, he and Mrs. Miller and some of their friends are officers or board members of charitable organizations for which benefit performances were sought. Ordinarily, the only reason managements take theatre party business is as a form of boxoffice "insurance," since party audiences are generally figured not as responsive as normal playgoers.

Loud Underplay

At one of the final rehearsals before the "Oklahoma" troupe left for its recent Government-sponsored engagement in Berlin, Richard Rodgers and Oscar Hammerstein 2d, co-authors of the musical, dropped in for morale purposes and perhaps make a suggestion or two. Celeste Holm, who had returned from Hollywood to resume her original role of Ado Annie for the engagement, again clicked with the "Cain't Say No" comedy number, but played it a trifle more subtly than those present remembered she'd done when the show opened.

After some discussion of the new interpretation, Rodgers suggested, "I like the way you're doing it now, Celeste. It's going to be fine. But remember, that theatre in Berlin is very big, so be sure to underplay good and loud."

Derwent Repeat Shylock Set for Stanford; Hopes Broadway Will Stage It

Clarence Derwent, who played Shylock last season in a Blevins Davis production of "Merchant of Venice" at Kansas City, left last weekend for Palo Alto, Cal., to repeat the role in a revival of the Shakespearean drama at Stanford U. He'll be an artist-in-residence at the college through rehearsals and the show's run, Nov. 8-11. Aline MacMahon recently returned from an artist-in-residence appearance in "Madwoman of Chaillot" there.

The trip is a return visit for Derwent, who was artist-in-residence there two seasons ago, when he guest-starred in a campus revival of "The Rivals." He also figures it might be a lead-up for a Broadway production of "Merchant," and hopes to persuade some New York managers to go to the Coast to see the show. He's convinced that a sympathetic portrayal of Shylock would have contemporary value.

Derwent, whose term as Actors Equity president expires next May 31, has been mentioned for the presidency of the American National Theatre & Academy, succeeding Helen Hayes, in case she refuses to serve another term. He would not consider the assignment if the actress were available. He has indicated he will not continue another term as Equity head.

CHI PLAY CONTEST

Chicago, Sept. 25.

Goodman Theatre, Chicago, is having another three-act play contest with the winner receiving $1,000 and $250 traveling expenses.

Barnes With Mag; McCord Reps HT

Howard Barnes, former drama-film critic for the N. Y. Herald Tribune, is now covering Broadway shows for The Reporter, fortnightly magazine of opinion. He's also been making lecture appearances.

Bert McCord, who writes the drama news column Monday-through-Friday for the Tribune, is now doubling as pro-tem critic for the sheet. Otis Guernsey, Jr., who had been handling the assignment since Barnes' exit last spring, asked to be relieved of the double duties in order to concentrate on his regular job as film editor.

HT editors have reportedly been scouting around for a name drama critic, and are expected to make a selection within the next couple of weeks.

SYLVIA SUBS FOR MADY IN TOURING 'CHIFFON'

With Mady Christians in Flower-5th Avenue Hospital, N. Y., for a high blood-pressure condition, Sylvia Sidney has taken over as co-star with Henry Daniell in George Brandt's touring edition of "Black Chiffon." The scheduled stand next week in Pittsburgh has been cancelled and rehearsals will be continued an extra frame, with the tour now opening Oct. 8 in Columbus.

Meanwhile, Brandt's touring production of "Season in the Sun" is due to go into rehearsal next week with Victor Jory starred and the femme lead still not set. Brandt is also readying a production of a new play, "Strike a Match," but with the closing of "Detective Story," under the management of his associate, William Levine, he is withdrawing from the deal with Philip Belanger for stock presentations at the Gayety, Montreal.

Pitt White Barn Winds Best Season Since '48

Pittsburgh, Sept. 25.

White Barn Theatre, owned and operated by Clay Flagg and Carl Low, who also act in the resident company, have wound up their best season so far since opening the strawhat in 1948. This was in face of the stiffest competition the 500-seater has had yet, with a flock of newcomers opening up this past year to spread business around generally.

Final two shows, "Tobacco Road" and "Light Up the Sky," a repeat, were complete sellouts, which enabled Flagg & Low to hang up their biggest season-long gross.

White Barn had a 14-week schedule this past summer, and Flagg & Low are thinking about increasing it to 16 or longer in 1952, possibly opening around the first of June and running through September.

Balto Indie Booking 1st For 'Pan'; Now in Rehearsal

Touring edition of "Peter Pan," with Veronica Lake and Lawrence Tibbett as co-stars, opens Oct. 10 at the Lyric, Baltimore, as an independent booking. It plays the following week at the Nixon, Pittsburgh, splits the week of Oct. 22 between Indiana U., Bloomington, and the Memorial Auditorium, Louisville, then plays Oct. 30-31 at the Auditorium, Memphis. It will be at the Civic Auditorium, New Orleans, Nov. 2-8 and the State Fair Auditorium, Dallas, Nov. 10-12. Subsequent dates are being set.

The Peter Lawrence production, using the scenery and costumes of the Jean Arthur-Boris Karloff revival of two seasons ago on Broadway, went into rehearsal yesterday (Tues.) under the direction of Frank Corsaro. Ben Steinberg, who batoned the New York run, will have the same assignment for the tour, which Ted Goldsmith will pressagent.

Ford's, Balto, Racial Ban Gets Spotlight in Letter To Clergy Re 'Darkness'

Baltimore, Sept. 25.

Racial segregation issue at Ford's Theatre here, already steaming for the last couple of years, was given added impetus last week by the Theatre Guild-American Theatre Society. The new needle was applied strictly by accident, however, when Negro clergymen were included on a mailing list for a letter ballyhooing the forthcoming engagement of "Darkness at Noon" at Ford's, on Guild-ATS subscription.

The letter was particularly embarrassing, since it included a quote from Edward G. Robinson, star of the Sidney Kingsley play, stressing that "Darkness" dramatizes "human freedom" and the "rights of man." Addressed to "the clergy of all faiths," the message opened with the statement, "We respectfully call your attention" to the "Darkness" engagement at Ford's.

Many Negro ministers receiving the circular assumed that the Jim Crow policy at Ford's had been dropped, since there had been considerable public agitation over the issue the last couple of seasons, and the Guild-ATS appeal apparently welcomed colored patronage at the theatre. When they contacted the theatre and were informed the same admission policy remains in effect, there was renewed resentment.

Terrell Maps Ambitious '52 Lambertville Layout

Lambertville, N. J., Sept. 25.

Closing another successful season at his Music Circus here next Sunday (30), St. John Terrell has announced an ambitious layout for next year.

Terrell said he would open June 7 with "Carousel" and run until the end of September. Tentatively slated for production are "Babes in Toyland," "Fortune Teller," "Gypsy Baron," "Knickerbocker Holiday," "Martha," "Maytime," "Pink Lady," "Robin Hood," "Rosalie," "Student Prince," "Sweethearts," "Hellzapoppin," "Three Musketeers" and "Wizard of Oz."

Terrell also announced that he will make improvements to the big tent and grounds and will have better lighting, parking and boxoffices. Bus service from nearby cities will be expanded.

Terrell came up with a new gimmick during the last two weeks, with "Carmen Jones" the attraction. He installed heat in the tent. It helped during the chilly nights.

Players, Inc., Prep Third Tour, With 'Night,' 'Wives'

Washington, Sept. 25.

Third annual tour of Players, Inc., repertory troupe of former Catholic U. Theatre students, will present revivals of Shakespeare's "Twelfth Night" and Moliere's "School for Wives," both staged by Walter Kerr. The schedule opens with an appearance here Oct. 3 and includes 13 definite dates in four states, with tentative subsequent bookings throughout the east and midwest into late April.

Rev. G. V. Hartke is in charge of the non-Equity group.

Move on Again for Equity Dues Hike; Alien Actor Situation Seen Factor

Move is again under way to increase the dues in Actors Equity. Proposal is to make the present $18 annual levy a minimum, plus an escalator arrangement based o the individual member's earnings in legit. Latter setup is along the general lines of the system used by several Equity affiliates, including American Federation of Radio Artists, Screen Actors Guild and Television Authority.

Sentiment on the suggested dues hike appears to be fairly evenly divided in Equity. Clarence Derwent, president, opposes the idea, on the ground that with unemployment so prevalent in the union, an upped levy would be a hardship on a majority of the membership. He figures that if the present slight budget margin should disappear, the union's operating expenses could be trimmed enough to maintain a working balance.

Paul Dullzell, treasurer of the union, has been urging a dues boost for the several years, and some council members reportedly back his stand. However, the council recently reversed a long-standing Dullzell policy when it authorized the union's investment committee, headed by Ralph Bellamy, to invest $184,722.40 of Equity funds that had been lying idle in the bank for several years, in securities returning $8,462.50 annual income. Dullzell had always kept Equity's funds in a liquid state.

Aside from Dullzell's proposal of a dues hike as a safety measure to forestall a possible deficit due to a drop-off in union revenue and continued rise in operating costs, some Equity council members favor such a step as a method of meeting the uncertain situation involving alien actors. Those who oppose a hoist claim that if income from alien actors were to disappear or be substantially reduced, the union could easily trim its operating budget enough to cover the difference.

Significance of the alien situation is indicated by the fact that around $30,000 of Equity's approximately $200,000 annual income is derived from that source. The union's operating budget is a out $180,000 at present. Aliens not only must pay the regular initiation fee, but are assessed 5% of their salary (or $10 per week, whichever is greater).

In-Betweener

Pressagent Joe Flynn, in New York last week after handling a touring show, was asked what he's doing.

"I'm between flops," he answered.

Top Legiters For UNESCO Show

The theatre as an international cultural force will be activated at a conference of the U. S. committee of UNESCO, to be held Jan. 27 at Hunter College, N. Y. The confab, to be attended by 1,200 educators and cultural figures from throughout the country, will decide the policy to be recommended by the U. S. delegation to the next international UNESCO meeting.

With the Government putting up $5,000 for a dramatic program to set the theme of the Hunter College session, it's figured an ideal opportunity to stress the role of the theatre in spreading the democratic theme in world relations. Thus, besides plugging the idea of education and culture in world affairs, it's planned to emphasize the potency of the theatre as a propaganda medium.

Intention is to get top theatrical names to work on the project. Thus Moss Hart, who wrote and staged "Winged Victory" as a wartime show for the Army Air Forces, would presumably be a natural as overall author-director of the presentation. Richard Rodgers and Oscar Hammerstein, 2d, both known to be international cooperation-minded, may be approached to supply a theme number (since they'll presumably be too busy with the London edition of "South Pacific" to give full attention). Other names would also be sought to participate.

Although the $5,000 being supplied by the Government is obviously inadequate to produce the kind of show envisioned, it's assumed that interested individuals will be willing to contribute enough to underwrite the project satisfactorily. It's pointed out that while the $5,000 ante is admittedly small, it's a token indication that the Government is at last waking up to the value of the theatre as a propaganda and cultural force for democracy. In that connection, it's noted that the Government's recent action in hankrolling the presentation in Berlin of such shows as "Oklahoma," "Medea," etc., was a milestone in official policy in relation to the arts.

Actively in charge of efforts to recruit top theatrical artists and craftsmen for the UNESCO project are Louis Simon, executive-secretary of Actors Equity; Richard Beckhard, representing the American National Theatre & Academy, and Gerald Goode, of the Committee of the Living Theatre.

Massine to U.S. for Guest Dance-Choreo Ballet Shot

Choreographer-dancer Leonide Massine, who acted and danced in both the "Red Shoes" and "Tales of Hoffmann" films, is due in the U. S. Oct. 7, to revive or refurbish three of his ballets for the Ballet Russe de Monte Carlo's annual tour. Works are "Gaite Parisienne," "Beau Danube" and "Capriccio Espagnole."

Massine will also appear as guest star with the troupe during its Chicago engagement, Oct. 15-30, sharing the guest spotlight with Mia Slavenska. Then he'll return to Europe. He's residing in Paris now, but at the moment is in London, staging a ballet for the Sadler's Wells Ballet Co.

Set Yiddish Musical Bow

With Leo Fuchs and Irving Jacobson costarred, "Don't Worry," new Yiddish-American musical by Abe Ellstein, William Siegel and Jacob Jacobs, will premiere Oct. 13 at the Second Ave. Theatre, N. Y.

It's being produced by Edmund Zayenda and Jacobson.

'Fourposter' Evolves 3d New Ending During Its Pre-B'way Barn Circuit

Washington, Sept. 25.

"The Fourposter," which opens on Broadway late in October, will be a considerable distance from the play which preemed the strawhat circuit early in July and was greeted with mixed reviews at that time. The two-character story of married life, starring Jessica Tandy and Hume Cronyn, has come a long way since July; it has been sharply tightened up and is now on its third ending.

"Fourposter," which was at the Olney (Md.) theatre nearby last week, has the distinction of being the only play ever to return to that barn for a second week in the same season, having first played there in August. It has done some the strongest business of the season for the rustic house.

Originally the Jan de Hartog script had the wife die and then return in the spirit to her aging husband. When this was greeted by the critics as silly, the last scene was dropped. The play then ended on a note of tragedy. The old couple were forced to move from their home because the husband had lost all his money. On top of that was the knowledge that his wife had an incurable disease and couldn't last long.

The most recent ending is a happy one. The old couple are moving because the house is too big for them, with the children gone. However, both are healthy and the husband continues to be a successful writer. De Hartog has been along on the last leg of the summer circuit, junket, busy rewriting and polishing.

Plays on Broadway

Twilight Walk

Richard W. Krakeur production of melodrama in three acts by A. B. Shiffrin. Stars Nancy Kelly; features Charles Proctor, Ann Shoemaker, Walter Brooke, Walter Matthau. Staged by Paul Stewart; scenery, Paul Morrison. At Fulton, N. Y., Sept. 24, '51; at $4.80 top ($6 opening).

Ronnie Brewster	Charles Proctor
Clark Wilson	Walter Brooke
Mrs. Kramer	Anna Berger
Little Girl	Pauline Hahn
Second Little Girl	Rosemarie Sheer
Woman	Genevieve Frizzell
Old Man	Joseph Leberman
Second Old Man	Nathaniel Sack
Shoeshine Boy	Philip Hepburn
Kate Scott	Nancy Kelly
Mrs. Brewster	Ann Shoemaker
Sam Dundee	Walter Matthau
Young Man	Joseph Roman
Rosie Callahan	Virginia Vincent
Policeman	Leo Lucker

Passersby: Christopher Barbero, Edward Ruecko, William Camis, Ronald Cusack, Morris Kamhi, Lynne Lyons, John Pavelko, Robert Sagalyn, Nina Seamans, Carol Steers.

A. B. Shiffrin, who has written such mild plays as "Love on Leave," "I Like It Here" and "Angel in the Pawnshop," has tried a drastic change of pace in "Twilight Walk." But although the new play is designed as a thriller, it remains mild, too, which if not a contradiction in terms, at least spells dubious boxoffice. It may be material for film adaptation, however, and will probably be a fairly successful stock item.

The meller, localed in New York's Central Park, deals with a psychopath who, because his possessive mama stifles him, is impelled to assault and strangle women every few weeks. After a moderately promising first act, in which the situation and leading characters are established, including the identity of the murderer, the piece is stalled by the author's sermonizing on the need for scientific and humane treatment of the criminally insane, with repetitious interludes of psychiatric palaver. Since the plot follows clearly predictable lines, suspense evaporates and the windup lacks excitement.

The production, first on a busy season's schedule for Richard W. Krakeur, is uneven. Nancy Kelly is decorative and persuasive as a magazine feature writer who goes on like a cracked record about combining psychiatry and criminology, and finally almost gets herself throttled in apprehending the killer. Charles Proctor is quietly convincing as the blandly sinister sex maniac and Walter Matthau is a standout as a very human detective, the most interesting, likable character in the play.

Other passable jobs are turned in by Ann Shoemaker as the morbidly doting mother, Walter Brooke as a typical stage version of a reporter, Virginia Vincent as a stereotype chippy victim of the homicidal fiend, Anna Berger as a television-happy incidental character, Joseph Roman as the murder victim's argumentative fiance and Philip Hepburn as a harmonica-playing shoeshine boy.

Paul Stewart's staging accents the movement and tension of the action scenes, but doesn't overcome the inertia of the gabby passages. Paul Morrison's elaborate single setting, including a footbridge arching over stage right, somehow doesn't seem to establish much atmosphere for the play, which was tried out last spring at Margo Jones' arena theatre in Dallas, under title of "The Willow Tree."
Hobe.

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Out West of Eighth

Courtney Burr & Malcolm Pearson production of comedy in two acts by Kenyon Nicholson. Scenery and lighting, Ralph Alswang; costumes, Jocelyn. At Ethel Barrymore, N. Y., Sept. 20, '51; $4.80 top ($6 opening).

Cecil Wulliver	Gene Dorfler
Virgil Lavendar	Dennis Weaver
Delbert Moon	Charles Windell
Joe Varro	Jim Moreno
Eddie Todd	Richard Carlyle
Horace MacNamara	Cliff Dunstan
Everett Garner	Al Henderson
Clovis Garrett	Texas Jim Robertson
Lottie Vogel	Edna Preston
Skeeter Roach	Bill McCutcheon
Dad Offutt	Earl Jay Gilbert
Lash Castro	Robert Keith, Jr.
Virginia Beamer	Barbara Baxley
Pongee Lowry	Charles Thompson
Gale Rambo	Margaret Hill
Blaine Rambo	Tommy Allen
Ginger Hornick	Mary Carver
Peaches Gomez	Patricia John Canty
Tony Demoodis	Martin Greene
Rita Crummit	Irene Cowan
Harry Crummitt	Donald McClelland
Lyman Stack	Alan Jay Schnapter
Mrs. Otis Stack	Mary Perry
Mr. Ogilbie	Donald Bain

A farce that falls flat is pretty depressing for everybody concerned. In the case of "Out West of Eighth," the cast keeps on pitching through the two acts and interminable blackout scenes, although the audience has long since lapsed into a torpor. As a result, "Out West of Eighth" is a hopeless flop, offering nothing for Broadway or pictures and only slight prospects as stock or little theatre material.

Kenyon Nicholson, author of "The Barker" and, with Charles Robinson, of "Sailor, Beware," reportedly got the idea for "Out West of Eighth" while vacationing in the southwest last year. Retaining the dude ranch characters, he shifted the locale to a New York hotel west of Eighth Ave., adjacent to Madison Square Garden, and cooked up a succession of cockeyed incidents, mostly about a bull-headed cowhand, a not-too-bright manicurist and her jealous fiance.

Somehow, this never becomes believable or funny, so the effect becomes progressively dispiriting in a fairly large and only vaguely identifiable cast. Robert Keith, Jr., achieves a degree of credibility as the cowboy Lothario, Barbara Baxley is plausible as the cuticle-trimmer, Richard Carlyle is passable as an eastern dude rancher and most of the others rate credit for devotion beyond the limits of the script.

No one is billed as director, Marc Connelly having withdrawn a week prior to the opening, with the death of his mother given as the explanation, and Burgess Meredith having taken over the impossible assignment to help out the management. The latter, Courtney Burr and Malcolm Pearson, also produced last season's comedy hit, "Season in the Sun," by New Yorker mag critic Wolcott Gibbs, which Meredith staged.

Ralph Alswang's hotel settings, using a turntable stage, suggest the proper seedy atmosphere for "Out West" and Jocelyn's costumes are appropriate.
Hobe.

(Closed Saturday night (22) after four performances).

Legit Follow-Ups

Gentlemen Prefer Blondes
(PALACE, CHICAGO)

Chicago, Sept. 21.

For many years, most Broadway musicals that hit the Windy City were full of cast replacements, usually of lesser worth than those who appeared on Broadway. While a recognizable and economic necessity, it left the out-of-town seatholder a little chary of the latest hit offering.

Producers Herman Levin and Oliver Smith, with their "Gentlemen Prefer Blondes," which bowed here Thursday (20) have coped with the problem of name changes, and have also brought back many of the cast, who have been absent from "Blondes" for many months, to give Chicago the biggest opening since "South Pacific" last year. Problem of attracting theatregoers to a pix house, which was converted for this presentation, was also not in the minor category, but theatre is a definite addition both visually and acoustically to the ranks of firstrate legit houses.

This big, brassy offering doesn't pretend to be a "South Pacific," but frenzied activities like this haven't been seen around here for a long time. Carol Channing is the most original comedienne that Chicago has ogled in years, and the wide-orbed miss with the innocent face and baby voice rocks the seatholders with her chanting of "Diamond's Are a Girl's Best Friend," stopping the show. Star got a five-minute ovation opening night.

Yvonne Adair, who returns to the show for five weeks, at least, sparkles as the "chaperone" of Lorelei. Anita Alvarez is the other show-stopper with a bump and grind scene putting the nearby westside strip spots to shame. Mary Finney scores as the wayward matron. Eric Brotherson, Jack McCauley, Kasmir Kokic, Robert Chisholm and Reta Shaw are all excellent in supporting roles, and minor bits are done well.
Zabe.

Kiss Me, Kate
(SHUBERT, NEW HAVEN)

New Haven, Sept. 22.

After a false start that had local first-nighters wondering what all the Broadway longrun hullabaloo was about, the road troupe of "Kiss Me, Kate" began to jell in the later-week performances. Hefty rehearsing, plus a major cast change, whipped the musical into a condition that gave evidence of ultimate okay acceptance. Undoubtedly the show has lost some of the sparkle that must have accompanied its original production, but it still stacks up as a pleasant, if not outstanding, tune-and-terper.

Handling the leads, Robert Wright and Holly Harris carry on their previous assignments of the national company and tag end of the Broadway run. They do a generally competent job. Other principals who have had prior playing with an earlier version are Frank Derbas, Hank Henry, Nat Burns, Emory Bass, Bobby Johnson, Bruce Laffey, Lionel Ince, Ernest Cook, Charles Brown, Alfred Homan and Jan Kovac. Singing and dancing ensembles are almost completely vets. Newcomers are Sparky Kaye, Lillyan Brown and Jim Howard.

Cast change involved replacement of Jean Sheppard, whose role of Bianca was taken over by Marilyn Day. Latter had played the part on Broadway and came in at short notice. Shift was an effective boost. Miss Sheppard's main obstacle being a matter of articulation.

Visually, production has color, if not splendor, and on pace is okay, with choreography maintaining a fast tempo.
Bone.

Play Out of Town

Fledermaus

Philadelphia, Sept. 24.

Metropolitan Opera Assn. production of musical in three acts, with book by Garson Kanin; lyrics, Howard Dietz; music, Johann Strauss, Jr. Staged by Kanin. Sets and costumes, Rolf Gerard; choreography, Zachary Solov; chorus director, Kurt Adler; conductor, Tibor Kozma; associate director, Kip Good. At Academy of Music, Philadelphia, Sept. 24, '51.

Rosalinda	Brenda Lewis
Adele	Virginia MacWatters
Orlofsky	Vera Bryner
Eisenstein	Donald Dame
Alfred	William Horne
Dr. Falke	John Tyers
Warden Frank	Kenneth Schon
Lawyer Blind	Howard Jarratt
Frosch	Jack Gilford
Ida	Tatiana Grantzeva
Dancer	Polajenko

(Singing and dancing choruses)

The Met's up-to-date version of Johann Strauss' operetta, now called simply "Fledermaus," opened its 38-week transcontinental tour at the Academy of Music tonight (24) before a house that was completely sold out downstairs but surprisingly weak up in the upper sections.

This first full Equity production of Rudolf Bing's operatic revival, while different in cast from the one seen last season in New York, is highly satisfactory in every respect. The crowd — one of the dressiest and swankiest groups to attend a premiere here this early in the season in a long time—gave it a terrific ovation at the end, coaxing everybody except Bing himself out behind the footlights.

Under the able direction of Garson Kanin, and with his new English text, plus Howard Dietz's lyrics, this latest revival of the Viennese classic really lifted a lot of the staid Academy patrons out of their seats.

While it is impossible for this mugg to compare the cast with that which won so much acclaim on Broadway last winter, it is very definitely possible to assert that it is a swell all-around outfit that the Met has assembled for this ambitious year. Donald Dame does a crackerjack job in the major role of the philandering Eisenstein, and Brenda Lewis, both visually and vocally, is a stunning Rosalinda. Virginia MacWatters scored a personal triumph as Adele, the frolicsome maid.

Other standouts in a cast that is solidly resourceful all the way through are Vera Bryner, William Horne, Kenneth Schon and Jack Gilford, the last-named as the jailer of the third act. His comedy, by the way, helps make a scene that has been mugged and often ruined by dozen of comedians, seem at least mildly humorous.

Production, physically speaking, has been somewhat simplified for the tour, but the three scenes are still plenty impressive. Tatiana Grantzeva does a superlative job as the premiere ballet danseuse.

"Fledermaus" is here for a full week and got plenty of advance talk and attention. Everything about the production spells class and good taste, and the cross-country tour should bring a lot of enjoyment to a lot of playgoers.
Waters.

Legit Bits

Continued from page 142

with the Chi "South Pacific" company, fell off a ladder last week and fractured an arm. Also on the sick list last week was **Irene Bordoni**, with **Nancy Franklin** subbing. **Robert Emmet Keane** came back to take over his role after a month's vacation.

Harry Carr at the Victoria Theatre, in Oklahoma City, is contemplating a stock company with names . . . **Danny Goldberg** and **Jules Pfeiffer**, who operated the Drury Lane Theatre, airer in Evergreen Park, Chi suburb, are announcing an addition for a musical tent setup . . . **Bernard Paul Kielar** succeeded **Adrian Hall** as director of the Galveston Little Theatre group.

Legit-TV players **Bonnie Bartlett** and **William Daniels** were married during the summer in Moline, Ill. . . . **Bill Doll**, pressagent for the incoming "Top Banana," is also set to handle the **Joseph M. Hyman-Otto Preminger** production of "Brass Ring" . . . Select Theatres Corp., Shubert subsidiary operating the National and Plymouth, N. Y., reports a net income of $232,955, equal to $1.05 a common share, for the year ended last June 30, compared with $336,754 or $1.57 a share for the previous year . . . Scenic designer **Mordecai Gorelik**, back from London for his father's funeral, returns to England in two weeks.

The American Theatre Wing is moving from the remodeled church in West 44th Street, N. Y., to a three-story and basement building in West 48th Street . . . **Bernadette Whitehead** will again be production assistant and actress with **Margo Jones'** Theatre '52 in Dallas this season, with **Mary McGrath** continuing as boxoffice treasurer. A new general manager will be named, succeeding **Manning Gurian** . . . **Gertrude Lawrence**, star of "King and I," will conduct weekly classes in advanced acting this season at Columbia U. school of dramatic arts.

Katharine Cornell will bring her Central City (Col.) revival of "Constant Wife," with **Grace George**, **Brian Aherne**, **John Emery** and **Gertrude Musgrove**, to Broadway for a run starting Dec. 7 . . . The Theatre Guild has optioned **John Patrick's** "Lo and Behold" . . . The Journeymen, off-Broadway group, will present Barrie's "Mary Rose" at the Provincetown Playhouse, N. Y., Oct. 7 . . . **Virginia Sale** will present her one-woman dramatic show, "Americana," at Town Hall, N. Y., Oct. 21 . . . "A Medal for Willie," new one-acter by **William Branch**, will be presented for four weeks beginning Oct. 15 at the Club Baron, Harlem, N. Y., by the Committee for the Negro in the Arts . . . The **Richard Clarks (Judy Abbott)** have adopted a four-week-old daughter. Foster-parents are former actors, **Miss Abbott** being casting director for her father, producer **George Abbott**.

NAM Exec

Continued from page 2

from attending. Among those who were able to attend were Miss Montez, Miss Monroe, Gen. Groves and Mr. Morgan. Mr. Morgan was not employed, as your story stated, but he did, as a guest, kindly act as master of ceremonies.

We would have been delighted to have had Miss Rogers participate in the ceremonies if she could have been there. That fact I cannot state too strongly.

Leonard Smith was a publicity man working directly under me for the Elmira celebration. Your story asserts that he "turned down the idea of inviting her (Miss Rogers) because of her association with ultra-rightwing groups on the Coast," leaving the inference that it was the NAM taking this attitude. The NAM did nothing of the sort, and I would like to point out that Mr. Smith neither had nor has or will have anything to do with establishing NAM policy.

I believe that, in fairness to all concerned, you will wish to set the record straight.

Harry E. Buck,
(Manager, N. Y. Regional Office, NAM.)

Berlin Critics

Continued from page 2

"the great style of a real tragedienne, a style we thought almost lost. The audience was caught by a grand theatrical performance." The Nacht-Depesche commented that the play was exaggerated, reminding them of a second-rate moving picture, but added "Judith Anderson is a first-class actress, no doubt."

"Oklahoma" wasn't quite as controversial as "Medea," but it also received quite a variety of opinions. Some papers described it as a "delightful operetta," an "enjoyable performance" and the like. But the majority of the Berlin critics didn't understand it as a portrayal of the American scene.

The Socialist newspaper Montags Echo, describing "Oklahoma" as a "sinfonetta of colors which reminded us of an advertisement for lemon juice," said it was a mediocre show, adding "over there apparently they don't have operetta stars who can sing." German audiences went for the "Wild West operetta" more than the critics did. It was the top American attraction during the Festival.

New Haven

Continued from page 142

tent playgoer—the guy who wants to attend only the assured hits and is not willing to gamble on the questionable ones.

Despite the fact that the matter of a subscription list has been mulled periodically over the years, nothing has ever come of the conversation. Nearest thing to it is a season pew-holder list, which means that the purchaser must take the lemons with the orchids. This policy, incidentally, merely assures seats—it does not involve a season-rate reduction.

Press Paradox

Regarding press space available for legit, there's a local paradox in the following situation: despite New Haven's position as one of the most important tryout towns in the country, a fact that should provide plenty of fodder for copy, there is no strictly legit department in either the morning Journal-Courier or the Evening Register.

Under Michael H. Wren, as general theatre editor, the morning sheet, in addition to reviews, usually confines legit space to an advance reader, an opening day reader and an occasional picture tie-in. Register follows a somewhat similar pattern, with the exception of Sundays, when there's substantial space available for legit on the Sunday drama-concert-art page. Sunday department is under the wing of William E. L. Lush, who, as editor of the Sunday magazine section, also runs features on legit (including stories of locals involved in bigtime show biz).

Another paradox involving the importance of this village as a break-in stand is the fact that local critics have never developed a personal following as such. This condition is not a reflection on the ability of the critic to create and maintain interest in opinions—it is merely a result of lack of identity of the writer of those opinions.

In the case of the morning Courier, reviews are signed with no identification beyond the initials F. R. J. (Actually, the reviewer is a femme—Florence R. Johnson.) Notices in the Register appear unsigned and are turned in on something of a rotating policy; that is, they may be the writing of any one of several staff members.

Shubert has little, if any, trouble with main rag critics, but occasionally a play-catcher from the Yale Daily News gets in the management's hair. The lads from Eli seem to think the way they can serve their readers best is to dish up a potion such as might be concocted by George Jean Nathan and Wolcott Gibbs working in unison. The fact that the Yale fledglings don't have the background necessary to formulate such opinions wisely has, from time to time, brought them into a stance of crossed swords with the Shubert management, various actors playing the house, and even their own readers.

As in the past, New Haven is a virtual hotbed of amateur dramatic activity (plus Yale Drama Dept. interest), all of which means a helping hand at the Shubert b.o. This season should be no exception in that respect.

Chicago B.O. Merry With Four Hits; 'Wedding' 21½G, 'Blondes' $29,200 in 4

Chicago, Sept. 25.

It's been a long time since this town has had four b.o. hits, but with the fine opening that "Member of the Wedding" had last week, followed by rave reviews for Carol Channing in "Gentlemen Prefer Blondes," which opened the reconverted pic house, the Palace, last Thursday (20), the wickets are clicking merrily.

"Moon is Blue" is doing sock business despite the competition, as is "South Pacific." "Happy Time" is finally set for the Blackstone Oct. 22 and the Selwyn goes back to films again with "The River" on roadshow basis Oct. 15.

Estimates for Last Week

"Gentlemen Prefer Blondes," Palace ($5; 2,500). Opened Thursday (20) with large hoopla and raves for Carol Channing. First four performances over $29,200.

"Member of the Wedding," Erlanger (1st week) ($3.80; 1,334). Guild subscription held down take, but still ok at $21,500.

"Moon Is Blue," Harris (21st week) ($4.40; 1,000). Doing a fine gross with $22,400.

"South Pacific," Shubert (45th week) ($5; 2,100). Going to the anniversary mark here with lush $50,900.

'Banana' $38,000, 'Joan' 13½, Hub

Boston, Sept. 25.

"Top Banana," currently in its second week at the Shubert, is leading the field by a wide margin, with capacity reported for the remaining two weeks. Critics' suggestions that first act needs revamping are apparently no deterrent to theatregoers since the show was generally praised. "Saint Joan," in its second week at the Plymouth is very disappointing. Notices were mixed, but generally promising.

"Kiss Me, Kate" opened last night (Mon.) at the Opera House for two weeks at pop prices. "Oklahoma" is skedded for three weeks at the Colonial starting Oct. 1, with "Love and Let Love," the Ginger Rogers starrer, bowing into the Plymouth the same night.

Estimates for Last Week

"Remains to Be Seen," Colonial (2d wk) ($3.60; 1,500). Picked up to fair $15,800 for second week.

"Top Banana," Shubert (1st wk) ($4.80; 1,700). Staunch $38,000.

"Saint Joan," Plymouth (1st wk) ($3.60; 1,200). Started slowly at $13,500, but looks better this week.

Future B'way Schedule

"Remains to Be Seen," Morosco, Oct. 3 (trying out) (reviewed in VARIETY, Sept. 12, '51).

"Saint Joan," Cort, Oct. 4 (rehearsing) (original Theatre Guild production reviewed in VARIETY this week).

"Music in the Air," Ziegfeld, Oct. 8 (rehearsing) (original production reviewed in VARIETY, Nov. 15, '32).

"Glad Tidings," Lyceum, Oct. 11 (strawhat tryout reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Love and Let Love," Plymouth, Oct. 16 (trying out) (reviewed in VARIETY, Aug. 29, '51).

"Buy Me Blue Ribbons," Empire, Oct. 17.

Faithfully Yours," Coronet, Oct. 18 (rehearsing).

First Drama Quartet, Carnegie Hall, Oct. 22 (touring) (reviewed in VARIETY, March 14, '51).

"Fourposter," unspecified theatre, week of Oct. 22 (touring strawhats) (reviewed in VARIETY, July 11, '51).

"The Number," Biltmore, Oct. 25 (rehearsing).

"Paint Your Wagon," Winter Garden, Oct. 29 (trying out) (reviewed in VARIETY this week).

"Barefoot in Athens," Beck, Oct. 31 (rehearsing).

"Top Banana," Shubert, Nov. 1 (rehearsing).

"Gigi," Fulton, Nov. 21.

"Brass Ring," unspecified theatre, week of Nov. 26.

"Nina," Royale, Dec. 5.

"Constant Wife," unspecified theatre, Dec. 7.

"Point of No Return," unspecified theatre, Dec. 13.

"Caesar"—"Antony," Ziegfeld, Dec. 19 (current in London).

"I Am a Camera," unspecified theatre, week of Dec. 24.

"Pal Joey," unspecified theatre, Dec. 25 (original production reviewed in VARIETY, Jan. 1, '41).

ROGERS FINE $24,000 FOR FIRST D.C. WEEK

Washington, Sept. 25.

Strong personal draw of Ginger Rogers racked up a fine $24,000 for the first week of "Love and Let Love" here, despite universal panning of the opus by D. C. critics who, nevertheless, lauded the star. Play unshuttered the Gayety for the new legit season, following its summer hiatus. House was scaled to a $3.60 top.

Although "Love" was booked here for only a single week and was then scheduled for New York, it was decided a lot more work is needed on the comedy. John Van Druten comes in as play doctor, with "Love" doing a second week at the Gayety (which would have been dark otherwise) and then two weeks in Boston. New director is also being added.

N.Y. City Ballet Pulls Rare Terp Stunt; Hits Black With 113G on 3-Wk. Run

The N. Y. City Ballet Co. wound up its three-week stand at City Center, N. Y., Sunday (23), with an estimated $39,000 take for the third stanza, bettering the $37,000 draw of each of the previous weeks. The overall $113,000 gross puts the troupe into the black for the engagement, marking the second time the company has been able to show a profit on a run, a rare occurrence in the usually heavily-subsidized dance field. It's also the best business the troupe has ever done.

Troupe had an SRO weekend, despite competition from Ballet Theatre, which opened a three-week run at the Met Opera House Thursday (20).

Current Road Shows

(Sept. 24-Oct. 6)

"Darkness at Noon" (Edward G. Robinson) — McCarter, Princeton (28-29); Ford's, Baltimore, Md. (1-6).

"Death of a Salesman."—Royal Alexandra, Toronto (24-29); Erlanger, Buffalo, N. Y. (1-3); Shea's, Erie, Pa. (4); Aud., Rochester, N. Y. (5-6).

"Faithfully Yours" (Ann Sothern, Robert Cummings) (tryout)—Shubert, New Haven (26-29); Forrest, Philadelphia (1-6).

"Gentlemen Prefer Blondes" (Carol Channing) — Palace, Chicago (24-6).

"Glad Tidings" (Melvyn Douglas, Signe Hasso) (tryout)—Erlanger, Buffalo (27-29); Cass, Detroit (1-6) (strawhat production reviewed in VARIETY, June 13, '51).

"Guys and Dolls"—Philharmonic Aud., Los Angeles (24-6).

"Kiss Me, Kate"—Opera House, Boston (24-6).

"Love and Let Love" (Ginger Rogers) (tryout)—Plymouth, Boston (24-6) (reviewed in VARIETY, Aug. 29, '51).

"Member of the Wedding" (Ethel Waters)—Erlanger, Chicago (24-6).

"Mister Roberts" (Tod Andrews) —WHVA Theatre, Richmond (24-26); Playhouse, Wilmington (27-29); His Majesty's, Montreal (1-6).

"Moon Is Blue" (2d Co.)—Harris, Chicago (24-6).

"Moon Is Blue" (3d Co)—McCarter, Princeton (5-6).

"Oklahoma" — Community, Hershey, Pa. (27-29); Colonial, Boston (1-6).

"Paint Your Wagon" (James Barton) (tryout)—Shubert, Phila (24-6) (reviewed in VARIETY, Sept. 19, '51).

"Remains to be Seen" (tryout)—Colonial, Boston (24-29) (reviewed in VARIETY, Sept. 12, '51).

"Saint Joan" (Uta Hagen) (tryout) — Plymouth, Boston (24-29) (reviewed in VARIETY, Sept. 19, '51).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (24-6).

"The Pay Off" (tryout)—Shubert, N. H. (4-6).

"Top Banana" (Phil Silvers) (tryout) — Shubert, Boston (24-6) (reviewed in VARIETY, Sept. 19, '51).

Paul Paray back Monday (24), after conducting in South America and Europe, to start rehearsals with the newly-organized Detroit Orchestra, of which he is musical adviser. Opening concert is Oct. 18.

'Kiss Me, Kate' $27,400 For Week in New Haven

New Haven, Sept. 25.

An approximate gross of $27,400 greeted the one-week stand opening the road tour of "Kiss Me, Kate," at the Shubert last wek (17-22). At a $4.80 top, this was considered a good figure for eight performances.

"Faithfully Yours" (Robert Cummings-Ann Sothern) is preeming here this week (26-29), and next week gets another break-in, "The Number" (Oct. 4-6).

Third company of "Moon Is Blue" is due for a full stanza Oct. 8-13.

'Wagon' $35,400 In 1st Philly Week

Philadelphia, Sept. 25.

Philly is still a one-show town as far as the legit is concerned, but biz continues to be on a definitely bullish side.

Last week's opening, the only September offering except "Love and Let Love," was "Paint Your Wagon," which preemed at the Shubert. The three first-string crix were highly favorable (one rave and two that stressed the fact that the show needed plenty of doctoring) but general first-night opinion was a little more tempered.

Fact that "Wagon" is here on ATS-Guild subscription may have helped boxoffice in this instance although regular b.o. sale has been active too. Management, realizing show's flaws, have decided to move it to the Erlanger (Indie) after three skedded weeks at the Shubert. Same procedure was employed last fall with "Guys and Dolls," although this one wasn't as much in need of repairs. A better line can be had on "Wagon" after it completes its second and final subscription week this Saturday. Last week's $35,400 was plenty hot.

'Roberts' $15,900 in 7 For Split-Week Run

Princeton, Sept. 25.

"Mister Roberts," winding up a string of short dates with three performances at the McCarter Theatre here last Friday and Saturday (21-22), put together a gross of $15,900 for the seven-performance week. The semester also included Monday and Tuesday nights (17-18) at the American, Pittston, Pa.; Wednesday night (19) at the Capitol, Pottsville, Pa., and Thursday night (20) at the Lyric, Allentown.

The Leland Hayward production, with Tod Andrews starred, is splitting the current week between Richmond and Wilmington.

Off-B'way Show

Bundle From Heaven
(ORIGINALS ONLY, N. Y.)

Presented by Originals Only, Deborah Frankel's "Bundle from Heaven" is a package of assorted comic ingredients, including double-entendre, surprises, physical farce, mistaken identity, funny foreigners, and a drunk scene. This grab-bag combination, however, holds small attraction for Broadway buyers, since the plot, making up in coincidence what it lacks in motivation, is a tasteless, naive attempt at sophistication which, to the author, seems synonymous with sexy situations.

Reminiscent of Al Woods' divan diversions, this extended blackout sketch involves a girl whose sanity seemingly depends on fulfilling a desire to have a baby, two men who want to help her, a psychiatrist, some jiujitsu, and an eclipse of the moon. Author turns the whole thing into good, clean fun by a last-minute discovery in which the supposedly unwed expectant mother turns out to have been married all along.

Promising members of the cast, directed at a fast pace by Tom Hill, are Dana Hansen and Bernard Siller. Winfield Green is unconvincing as a married host who wants to help his house-guest to motherhood. Set, designed by Robert Neff Williams, is one of the most decorative and effective seen so far in theatre-in-the-round.

Vene.

'Salesman' $17,900, Mont'l

Montreal, Sept. 25.

"Death of a Salesman" opened the season at His Majesty's last week and at a $3.28 top, drew $17,900 for eight performances.

"Mr. Roberts," starring Tod Andrews, opens next Monday (1).

B'way Continues Seasonal Climb; 'Aisle' $46,700, 'Affairs' $25,600, Mae $17,300, 'Eighth' a Fast Fold

The traditional fall upheat continued last week on Broadway. As before, the moderate hits took the biggest jump, with the also-rans also feeling the improved pace and the solid sellouts piling up bigger advance sales.

The total gross for all 14 shows last week was $427,900, or 86% of capacity (for the corresponding stanza last year the 14 current shows grossed $371,500, or 82% of capacity). The previous week's total for all 14 shows was $440,900, or 87%. Last week, five representative moderate draws played to 86% of capacity, a jump of 4% from the week before.

Last week's single opening, "Out West of Eighth," drew solid pan notices and folded fast. Mae West in "Diamond Lil" grossed $17,300 for the first full week of its return run, while "Lace on Her Petticoat" got its best figure so far. "Two on the Aisle" also hit a new high, with "Affairs of State" and "Moon Is Blue" climbing back to near-capacity level and "Tree Grows in Brooklyn" and "Seventeen" settling down in the black.

This week brought a single opening, Monday night's (24) "Twilight Walk" and lists no closings.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic figures refer, respectively, to top price, (*indicates using two for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net, i.e., exclusive of tax.*

"Affairs of State," Music Box (52d wk) (C-$4.80; 1,012; $26,874). Almost $25,600 (previous week, $22,500).

"Call Me Madam," Imperial (50th wk) (MC-$7.20; 1,400; $51,847). Over $52,300 (previous week, $52,300).

"Diamond Lil," Broadway (2d wk) (CD-$3.60-$3; 1,900; $32,727). Nearly $17,300 (previous week, $7,200 for first three performances).

"Guys and Dolls," 46th Street (44th wk) (MC-$6.60; 1,319; $43,904). As before, $44,400.

"King and I," St. James (26th wk) (MD-$7.20; 1,571; $51,717). Same, $51,700.

"Lace on Her Petticoat," Booth (3d wk) (C-$4.80; 766; $20,235). Nearly $8,700 (previous week, $7,200).

"Moon Is Blue," Miller (29th wk) (C-$4.80; 920; $21,586). Almost $21,400 (previous week, $21,400).

"Out West of Eighth," Barrymore (1st wk) (C-$4.80; 1,064; $26,060). Opened Thursday night (20) to unanimous pans, closed Saturday night (22) after four performances; grossed about $3,000, lost about $60,000.

"Rose Tattoo," Beck (34th wk) (CD-$4.80; 1,124; $28,000). Nearly $18,600 (previous week, $17,400); closing Oct. 27, to tour.

"Seventeen," Broadhurst (14th wk) (MC-$6.—1,160; $37,000). Over $32,500 (previous week, $29,500).

"South Pacific," Majestic (127th wk) (MD-$6; 1,659; $50,186). SRO again at $50,600.

"Stalag 17," 48th St. (20th wk) (CD-$4.80; 921; $21,547). Almost $18,300 (previous week, $16,800).

"Tree Grows in Brooklyn," Alvin (23d wk) (MC-$7.20; 1,331; $47,167). Over $36,700 (previous week, $33,400).

"Two on the Aisle," Hellinger (10th wk) (R-$6; 1,827; $47,600). Over $46,700 (previous week, $45,500).

Vaude-Revues

"Bagel and Yox," Holiday (2d wk) ($4.80).

"Borscht Capades," Royale (1st wk) ($4.80).

OPENING THIS WEEK

"Twilight Walk," Fulton (D-$4.80; 1,063; $29,019). Play by A. B. Shiffrin, stars Nancy Kelly, presented by Richard Krakeur; production capitalized at $50,000 and cost about $30,000 (plus $10,000 in bonds and guarantees) and breaks even at around $13,500 gross; opened Monday night (24).

'DOLLS' $50,500, L. A.; 'BEAUSTONE' OK $5,100

Los Angeles, Sept. 25.

A sizzling heatwave knocked the props out of all legiters except "Ice Follies," which showed a total of $185,000 for 19 days.

"Guys and Dolls" hit $50,500 at the 2,670-seat Philharmonic. Empty lower-priced seats clipped the take. "Dolls" has nine more days to run, then heads for Dallas.

"The Beaustone Affair," at the 388-seat Las Palmas Theatre, took in $5,100, well above operating costs of $2,500 per week.

Ballet Theatre Starts Its N.Y. Run With $22,000 In 6; Heat, Competish Factors

Ballet Theatre, opening a three-week run at the Met Opera House, N. Y., last Thursday (20), grossed $22,000 for six performances through Sunday night (23), or about $6,000 below management's expectations. Warm weather was a factor (the Met isn't air-conditioned), and troupe faced opposition from the N. Y. City Ballet Co. at the City Center, which was enjoying a boff final week of a sock three-week run.

Ballet Theatre also started an innovation, cutting matinee prices in half for children. This didn't have too much effect the first weekend (Saturday and Sunday), as management was late in its publicity, having to clear the tax situation on the half-priced seats with the Treasury first.

Troupe got out of a hassle last Thursday, opening day, when N. Y. Supreme Court Justice James McNally denied a temporary injunction to a French group to halt BT's use of its hit ballet, "Le Jeune Homme et la Mort." Judge declared that the plaintiff's papers didn't establish any clear rights. French group is headed by Roger Eude, Paris producer, who claim ownership of the work. If plaintiff wants to take the case to court, said the judge, he'd put it down for an early trial.

With competition from the rival N. Y. City Ballet Co., Ballet Theatre held off with any premieres last week, listing three, however, for this stanza. Last week's bills had a sock opening night, artistically, with Alicia Alonso and Igor Youskevitch starring in "Giselle," and Jean Babilee and Nathalie Phillipart presenting their "Le Jeune Homme" tour de force. Friday night (21) brought back a restaged "Princess Aurora" into the repertoire, with the troupe's four regular stars, Miss Alonso, Youskevitch, Mary Ellen Moylan and John Kriza as leads.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Barefoot in Athens" (D)—Playwrights Co.; proud.; Alan Anderson, dir.

"Black Chiffon" (D) (road)—George Brandt, prod.; William Miles, dir.; Sylvia Sidney, Henry Daniell, stars.

"Buy Me Blue Ribbons" (CD)—Jay Robinson, prod.; Cyril Ritchard dir.

"Candida," (road)—Thomas Hammond, prod.; Norris Houghton, dir.; Olivia de Havilland, star.

"Moon Is Blue" (C) (3d co.)—Aldrich & Myers, Fleischmann Preminger, prods.; Otto Preminger, dir.

"Peter Pan" (road)—Peter Lawrence, prod.; Frank Corsaro, dir.; Veronica Lake, Lawrence Tibbett, stars.

"The Number" (D)—Paul Vroom, Irving Cooper, prods.; George Abbott, dir.

HOLLYWOOD

"Girl on the Via Flaminia" (D)—George Boroff, prod.; Gregory Tallas, dir.; John Kellogg, Maria Palmer, stars.

Strawhat Tryout

(Sept. 24-Oct. 1)

"Music in the Air" (Dennis King, Jane Pickens, Charles Winninger) —Olney (Md.) Theatre (25-30) (original production reviewed in VARIETY Nov. 15, '32).

'Fourposter' Fine $10,600 In Return to Olney Barn

Olney, Md., Sept. 25.

Olney Theatre racked up a sock $10,600 gross last week for the return engagement of "Fourposter," $100 better than the play's gross during its August stand here.

"Music In the Air," which opens the final week of the Olney season tonight (25), was a virtual sellout before the initial performance.

Broadway

Chanteuse Sylvie St. Clair in from Europe.

Jack L. Warner, who returned from Europe last Wednesday (19), left for the Coast Sunday (23).

Ceil Chapman to the Coast this weekend for fashion awards from May's (L.A.) and Ransahoff's (Frisco) dept. stores.

Arthur Judson, manager of the N. Y. Philharmonic-Symphony, back today (Wed.) from trip to Europe for the orch's engagement at the Edinburgh Festival.

Una O'Connor enroute to Italy to appear in an English-language film being made there by Viva Films. Cast also includes Barry Fitzgerald and Arthur Shields.

Stanton Griffis, Ambassador to Spain and chairman of Paramount's executive board, returned to Madrid last week on the Queen Mary after a medical checkup.

Patti and Laverne Andrews, of the Andrews Sisters, and actor Mischa Auer, his wife and baby returned from Europe over the weekend on the Nieuw Amsterdam.

The defunct Reuben's on West 57th, later the Cardinal, now a Howard Johnson's, and with other tags in between, becomes Milton Berle's restaurant operation next month.

Bernard L. Schubert left over 300,000 francs in casino winnings in Paris—after paying all his European expenses—and is going back to St. Moritz in December for the skiing and to spend it.

Richard Rodgers addresses the N. Y. Chapter of the American Marketing Assn. at a luncheon tomorrow (Thurs.) at the Hotel Shelton. His topic: "'South Pacific'—marketing a play from idea to success."

Earl Blackwell, president of Celebrity Service, back after three weeks on the Coast, where he reorganized his staff, placing Lynn Bowers, formerly with Louella O. Parsons, in charge of the Hollywood office.

Fifi (Mrs. Jack) Hylton extending her N. Y. sojourn another week. The British showman, who flew over for the Robinson-Turpin fight, had to go back suddenly last week. His personal manager, Bryan Michie, followed.

Bing Crosby wrote Toots Shor that he and Bill Morrow are on a combined fishing trip in Canada and also "to negotiate a treaty with the Indians for Minute Maid" (the orange juice concentrate in which he's interested.)

John Ireland and Dorothy Malone, who recently completed "The Bushwhackers" for Jack Broder Productions, were cocktail-partied yesterday (Tues.) at the Stork Club by Realart Pictures, distributors of the film.

ABC's Ray Brock is breaking the jump back to the States for some lecture dates in October via the Bosphorus to Rome, Leghorn (U. S. base), the Riviera, Paris, Spain and home. First dates in Omaha and Oklahoma City, Oct. 8-10.

Norman Siegel, who o.o.'d the Venice Film Festival, was struck by the sudden "no speak English" in that Italian resort when it came to prices which were high and on a take-it-or-else basis. This differs from most of the rest of Italy.

Morton Downey and Stork Club owner Sherman Billingsley added to their east side property holdings last week with the purchase of a five-story business building on East 55th Street. They own two other buildings on the same street.

Sgt. Stuart Weber, prez of Phil-Web Attractions (Anthony Phillips is sec.-treas.), and son of Will Weber who is associated with the agency, returning from Korea Oct. 1, after 11 months in combat. He enlisted in World War II and was in Japan for four years.

Memphis

By Matty Brescia

Haig Chitjian, saxist, is booked at Costello's Revere Lounge in Chi.

Jack Brooks, WHHM program manager, responding fast to a recent heart ailment.

Ritz Theatre skipper Joe Simon has booked "Tales of Hoffmann" for week of Oct. 4.

Cecil Beaver has wrapped up seven weekend college and pro games for WHHM off LBS lines.

Stan Kenton troupe booked here for one nighter, Oct. 3. Lawrence Tibbett at Auditorium Oct. 30-31.

Griff Williams closes this week at Peabody's Skyway. Ditto Will Black at Claridge Hotel Magnolia Room.

U. S. Navy Band checks in here for two shows on Oct. 10, for Commercial Appeal Fresh Air Fund Charities.

Jim Thorpe and Mrs. Thorpe now headquartering here and booking appearances along with his pic and Indian act.

Charlie Neese, former chief aide to Sen. Estes Kefauver, may lecture on a southern tour under direction of Brescia Enterprises.

Paris

By Maxime de Beix
(33 Bd. Montparnasse, Littre 7564)

Jean-Paul Sartre in Italy for three weeks.

John B. Nathan, Paramount European chief, back at his desk.

Fernand Gravet rehearsing "Je l'Aimais Trop" at the St. Georges.

Shelley Winters and Farley Granger cocktailed by both Universal and RKO.

Georges Guetary back in "Don Carlos" at the Chatelet after Riviera vacation.

Lenore Aubert, now living here, likely to switch her activities from Hollywood to Europe.

Borrah Minevitch left the hospital too soon after abdominal surgery, and now slowly recovering.

The Sam Zagons, on their way back to Hollywood, arranged for lunch in London with Lou Lober and Charles Smadja of United Artists Continental headquarters.

George Jeffrey prepping a picture in Spain, budgeted at $150,000, with Rose La Rose starred. Then plans another pic in Italy and a higher-budget one in London.

Cynda Glenn, here to star in the Folies Bergere, not told yet when the rehearsals are to start. Meanwhile, producer Paul Derval asked her to appear in the current production, but she has not agreed.

Ben Tyber taking his own floorshow to Venice.

Localites getting U. S. show-minded with practically simultaneous demonstration of the Columbia Broadcasting System color system and the National Broadcasting Co. "Big Show" with radio talent spearheaded by Tallulah Bankhead and Fred Allen.

Portland, Ore.

El Rancho set to reopen for the fall season.

Picture biz is great here despite continued heat.

Press Club has taken over one floor of the Nortonia Hotel.

Sneak previews are jamming firstrun houses on weak nites.

Norman Anderson and Johnny Walker agencies have merged.

Jack Lawler to give his Clover Club a complete facelifting. The Muleays are current.

Monte Ballou orch will do Sunday afternoon concerts at his Diamond Horseshoe Club.

Walton & O'Rourke headlining at Amato's Supper Club. Lois Lee and Vince & Gloria Haydock also on bill.

Castle Club in nearby Oregon City going into floorshow policy. Ditto the Castle Club in Vancouver, Wash.

George and Mary Amato have gone to their Cave Club in Vancouver, B. C., for the Lou Walters Latin Quarter Revue.

Mexico City

By D. L. Grahame

Ernesto Bonino, Italian singer, clicked on his Mexican bow at El Patio nitery.

Local Columbia personnel busy arranging company's convention here Oct. 1-14.

General Motors de Mexico sponsoring dramatic newscasts by Guillermo Vela over TV station XHTV, channel 4.

Gloria Marin, pic star wife of Jorge Negrete, film actor-singer, inked for the Puerto Rico in New York next December.

Patricia Moran (Blanca Clark), Mexican film player, has finished a pic in Italy and been inked for a production in England.

Federal franchise granted Guillermo Navarro to establish and operate a 10,000-watt commercial radio station in Uruapan in state of Michoaca.

Rome

By Helen McGill Tubbs

Warners signed Eva Bartok to a long-term contract.

Jules Stein here looking over Rome studios for future film production.

Michael Tor signed to play opposite Anna Magnani in "Golden Carriage."

Kerstin Haakanson, "Miss World" at Festival of Britain, signed by producers Ponti and DeLaurentis for film work here.

New Orleans Jass Band, an Italian group of musicians who play Dixieland jazz, signed to appear in film, "No Love Have I."

London

Harry Rose orch leaving Crystal room at end of the month.

Elsa Lanchester set for cabaret date at Cafe de Paris starting Oct. 1.

Earl St. John, J. Arthur Rank executive producer, elected to board of Odeon Theatres.

Max Bygraves flying to New York Oct. 8 after conclusion of his current Palladium engagement.

Kirkwood and Goodman follow Nancy Andrews at the Embassy club Oct. 3 in four-week booking.

Closing date of "London Melody," the Earls Court iceshow starring Belita, now extended to Nov. 10.

Film actress Nadia Gray on a one-day hop to Paris to take part in France's first color TV demonstration.

Show biz personalities who sailed on the Queen Elizabeth last Friday (21) included Joseph Cotten and Dixie Love Dean.

Beverly, 12-year old daughter of Josh White, broadcasting on radio with her father in a series of ballads and folk songs here.

After touring Italy and France, including the Palm Beach Casino, Cannes, Daro and Corda opened the Savoy Monday (24) for two weeks.

Alfred S. Kahn returns to America next Friday (28) on the Caronia after a prolonged looksee at the London and continental theatre situations.

Tommy Trinder inked for a series of six British Broadcasting Corp. shows which have been devised in collaboration with Monja Danewschewsky and Ronnie Hanbury.

Leslie Macdonnell, exec of Fosters agency, booked Peter Brough as Christmas attraction at the Prince of Wales. Show will play mornings and afternoons concurrently with the Trinder show "Fancy Free."

Alberto Andura, booker of Tropicana nightclub in Havana, scouting for talent. Already has lined up the Three Andrea dancers, Les Diagoira, Rey Overbury and Suzette, when they finish in Val Parnell's "Fancy Free," and the Newman Twins.

Las Vegas, Nev.

By Bill Willard

Alan Reed at Last Frontier over weekend.

Jon & Sondra Steele begin El Rancho fortnight today (Wed.).

Frank Sinatra filed for divorce here before easting to begin teevee chores.

Britt Wood celebrates 53d anni in showbiz today (Wed.) at Silver Slipper.

Flamingo's enlarging of room capacity by 100 already in progress.

Mark Stevens heads up new Flamingo frames with Anne Shelton supporting.

Ish Kabibble and Michael Douglas open Club Bingo tonight (Wed.) for 10-day stand.

Tony Pastor orch headlining current Thunderbird opera, extra-added by Day, Dawn & Dusk.

5,000 Shriners from Al Malaikah Temple, L. A., and Kerak Temple, Reno, in town over the weekend for ceremonial rites.

Ella Logan, current topliner at Desert Inn, takes off after show as often as possible for Lake Mead jaunting on D. J. yacht.

Jack Walsh bids goodbye as Flamingo manager for new chores, managing director and prez of Hollywood Country Club, Oct. 1.

Lili St. Cyr nabbed by district attorney for dropping that other veil in a performance at El Rancho Vegas, with case to come up Oct. 18.

Marc Wolf, International Chief Barker, in town to confab with Variety Tent 39 about plans for international convention to be held in Vegas in spring of '52.

Cleveland

By Glenn C. Pullen

"Ice Capades of '52" into Arena tomorrow (Thurs.) for 19 days.

Ted Miclau's Town Casino shuttered 30 days for liquor violation.

Jackie Kahane back at Alhambra Tavern, this time with Bertica Sorrento on bill.

Lenny Herman's band replaced Leo Reisman crew at Vogue Room for two months.

Beverly Michaels also did the press-radio interview beat to ballyhoo her "Pick-Up" at Hipp.

Margaret Pirchner, daughter of Otto Pirchner, who has hunk of Alpine Village, became its new publicist.

John Ireland and Dorothy Malone here for personal appearances in behalf of "Basketball Fix" at Tower.

William Van Sleet and Paul Martin, after one summer here, signed five-year lease for Chagrin Falls strawhatter.

Junius Eddy appointed playwrighting instructor at Karamu Theatre, working here under Rockefeller fellowship.

San Francisco

By Ted Friend

Basil Rathbone due for Town Hall series.

Dick Jurgens' orch into Claremont Hotel.

George Jessel in for Saints and Sinners benefit.

Al Williams, Papagayo Room boniface, back on the job after long hospital siege.

Bing Crosby in for first of seasonal radio tapings with Jane Wyman spotlighting show.

Vincent Price doing the seven hills. Mario Lanza into the Fairmont for 24-hour stayover.

Ann Shelton to follow Dorothy Shay into Peacock Court at Mark Hopkins on Oct. 23. Celeste Holm inked in to follow.

William Holden, Paramount star, taking time off from AFL conclave to help hypo Warner Bros. "Force Of Arms" opening.

Opening of opera season last Tuesday (18) town's biggest draw since the Japanese Conference, with Opera House overflowing with imported frills and celebs.

Chicago

Barron Polan in for "Gentlemen" opening.

"Happy Time" goes into the Blackstone Theatre Oct. 22.

"The River" (UA) set for roadshow at the Selwyn Oct. 16.

F. Hugh Herbert in town for another glimpse at "Moon Is Blue."

Music pub J. J. Robbins skied in from N. Y. to catch "Gentlemen."

Pat Hoy, Sherman Hotel veepee, and his missus plane to Europe this week.

G. W. (Johnny) Johnstone, NAM's radio-TV director, stopped off enroute to Hollywood.

Ezra Stone in town putting final touches on "Laugh It Off," which opens tomorrow (Wed.) at the Blackhawk.

Venerable showman Frank Smith played host to RKO Theatres topper Sol Schwartz, producers Herman Levin and Oliver Smith, director John C. Wilson, writer Anita Loos, general manager Phil Adler and cleffer Jules Styne, all in for "Gentlemen Prefer Blondes" opening last week at the Palace.

Philadelphia

By Jerry Gaghan

Gimbel Bros. will stage a luncheon for Jinx Falkenburg, Oct. 13.

Gil Babbitt named director of radio and TV for Harry Feigenbaum ad agency.

Bellevue-Stratford has resumed weekend dancing in its Stratford Room, with Lou Chaiken's orch.

Bud Breese, WPEN's singing disk jockey, has signed to do an emcee spot and production vocals at Latin Casino.

Howard Reynolds' orch set for 12th consecutive season when Palumbo's Cabaret-Restaurant reopens tomorrow (Thurs.).

Edmond O'Brien was at the Shubert opening of "Paint Your Wagon" to catch musical stage debut of his wife, Olga San Juan.

Hamid-Morton Circus will put on its 12th annual show at the Arena under auspices of Lulu Shrine Temple, week of Oct. 8.

Illness forced Drew Pearson to cancel speaking date (18) at the Poor Richard Club, local advertising group. Marquis W. Childs substituted.

Teddy Mack, former saxist in Columbus Cortese's orch at Embassy Club, has taken over management of the Carousel, Main Line lounge.

U. of Pennsylvania's Mask & Wig Club, which played last season at Academy of Music, is reported returning to Erlanger Theatre for this year's production.

Charles Howard, husband-manager of comedienne Ann Howard, is negotiating a partnership deal with Roy Cooper, Canadian booker. Howard will manage the Toronto office when deal is wrapped.

Scotland

By Gordon Irving

Logan Family doing socko biz at Metropole, Glasgow.

"It's All Yours," radio vaude stint, starts Oct. 1, with repeat airing Fridays.

Geoffrey Edwards megging new play "Winter Wind," about Chopin and George Sand, at Dundee Repertory Theatre.

New light comedy by Kenneth Horne, "And This Was Odd," getting tryout at King's, Glasgow, with John Clements producing.

Hollywood

Bud Abbotts celebrated 33d wedding anni.

Henry and Phoebe Ephron off on a vacation.

Patricia Medina to London in December.

Jimmy Stewart left for vacation in Honolulu.

Pat O'Brien heading east for the World Series.

Sig Romberg's California home is up for sale.

Carleton Carpenter east on a four-week tour.

Dagmar under treatment for excessive sunburn.

Artie Dann stricken with hemorrhage in Las Vegas.

William Wyler returned from long European tour.

Frank Ross and Joan Caulfield planed in from N. Y.

Yvonne de Carlo in from Israel to resume film work.

Gloria De Haven finalized her divorce from John Payne.

Vincent Price to San Francisco for a personal appearance.

Harold Mirisch to Chicago for a Monogram sales convention.

Lon Chaney, Jr., will be billed henceforth without the "Jr."

Arthur Loew in from N. Y. for conferences with Metro execs.

Lana Turner returned to Metro with her wrist injury mended.

Jerry Pickman and Red O'Shea in town for Par sales huddles.

Jud Conlon orch entertained servicemen at Alameda Air Base.

Teddy Hart giving lectures on comedy acting at Pomona College.

Robert Arthur to Fresno as guest star of the City of Hope charity ball.

Marta Toren to London in January to make a pic with Claude Rains.

Cecil Kellaway out of the hospital after treatment for back injuries.

Carmen Miranda in town after a tour with the Hadacol troupe which folded.

Ann McCormick finalized her decree of divorce from Jackie Coogan.

Nat Holt back in town after two weeks of Paramount homeoffice huddles.

Jack Benny dedicated the Al Jolson Memorial Shrine in Hillside Park.

Pat Hogan joined the George Hussey flackery after 18 years with the L. A. Examiner.

Claudette Colbert to Colorado to start work on Edmund Grainger's "The Korean Story."

Al Crown in town for confabs with Samuel Goldwyn before leaving on a global sales tour.

Paramount studio employees donated 37 hampers of clothing to the "Clothes for Korea" drive.

Mozelle Britton Dinehart laid up with old injuries sustained in an auto crash several years ago.

Danny Thomas' take on his forthcoming concert tour will be donated to a hospital building fund.

Mrs. Samuel Goldwyn goes to Paris next week to represent her husband in trade showings of "I Want You."

Paramount tossed a luncheon for ranking submarine officers, including Rear Admirals B. J. Rogers and W. D. Baker.

Marvin Miller narrating all Hollywood Bowl concerts which are taped and rebroadcast to U. S. troops abroad.

Miami Beach

By Lary Solloway

Spike Jones will definitely open at Clover Club November 1.

Swank Ciro's up for sale. Nat Harris, who ran spot, now running a drive-in.

Copa City will reopen first Thursday before Christmas. Across-the-street Beachcomber will run, but definitely not with a Minsky burley revue.

Roosevelt Playhouse doing fair with "Pal Joey" starring Carol Bruce. Gross was hit when AFM local insisted on six standby musicians.

Town's biz on pickup, with conventions beginning to arrive. Past weekend saw Club Morocco in Casablanca Hotel break records, thanks to gathering of manufacturers and buyers for annual display of future fashions.

Mother Kelly's, which will reopen in mid-October, will return Pat Morrisey, blonde thrush who clicked in late summer, plussed by acts new to area. Johnny (ex-Club 18, N. Y.) Maher will manage and book. He planed to N. Y. Monday (24) to look-pact acts.

Local clubs girding for reopenings, what with National Exchange Clubs (Oct. 4-8) and American Legion convention (Oct. 17) due. Five O'Clock has Three Suns and possibly Beatrice Kay. Clover setting new show. Vagabonds premiering their spot on Oct. 12, and hotel-cafes carding best acts available.

OBITUARIES

DAVID PALFREYMAN

David Palfreyman, 57, former director of exhibitor relations for the Motion Picture Assn. of America, died at his home in Angola, Ind., Sept. 23.

Palfreyman started in pictures as auditor and purchasing agent for J. H. Kunsky Theatrical enterprises, of Michigan. He later sold films for Goldwyn and First National in Detroit and Cleveland, and from 1924 to 1939 was secretary of the Detroit Film Board of Trade. In this period a voluntary uniform clearance system for Michigan was adopted and he organized the Central Shipping Bureau for film shipments, published an annual directory of theatres, and promoted the new Film Exchange Bldg. in Detroit.

Palfreyman joined the Motion Picture Producers & Distributors Assn. in 1929 as head of the theatres department. From 1945 to 1949 he was secretary of the theatre executive committee and director of the title registration bureau. About a year ago he returned to Angola to become an exhibitor, and a few months later obtained a franchise as an automobile dealer.

He is survived by his wife.

ROBERT J. LIBSON

Robert J. (Bud) Libson, 31, head of Mid-States Theatres, Inc., in Cincinnati and other areas which was founded by his father, the late Ike Libson, died of cancer Sept. 22 in Jewish Hospital, Cincinnati. The operations include Keith's, Capitol, Shubert and Times Theatres in downtown Cincy, more than 10 leading suburban houses in Greater Cincinnati, and theatres in Dayton and Columbus, O., Louisville and Ashland, Ky.

His father, who started with the Harris interests in Pittsburgh, opened a nickelodeon in Cincinnati early in the century and built up the city's dominating theatre holdings, the major portion of which he sold to RKO Theatres.

Libson attended the U. of Cincinnati and was an officer in World War II before assuming his business duties. He was a member of Tent 3, Variety Club, of which his father was a charter member.

Surviving are his wife, a son, a daughter and a sister, all of Cincinnati.

NAN BLAKSTONE

Nan Blakstone, nitery singer, died Sept. 24, in Chicago. Miss Blakstone worked top cafes for more than 20 years with an extensive catalog of special material. She came into prominence during the Prohibition era as a performer in some of the country's top spots.

In recent years, Miss Blakstone had leased existing cafes and installed herself as the headliner. She followed this pattern some years ago in a 52d St. N. Y., spot, and for a while hit some big grosses.

Miss Blakstone appeared in London and Continental cafes a little more than a decade ago. She occasionally played vaude dates and, prewar, essayed some television stanzas.

Survived by her husband, Ronald Gerard, a writer, who had been her personal manager for some years.

JIMMY YANCEY

Jimmy Yancey, 52, jazz pianist, died in Chicago Sept. 17. One of the nation's earliest exponents of boogie-woogie, Yancey had worked since 1914 as groundskeeper for the Chicago White Sox at Comiskey Park. He had been ailing for several years, coming out of retirement to appear briefly at special concerts.

Two of his understudies were Meade Lux Lewis and the late Albert Ammons, both boogie stylists. His best known tunes are "Yancey Special" and "Yancey's Bugle Call."

His wife, Estella, who vocaled on several of his recordings, survives.

MORGAN JONES

Morgan Jones, 72, pioneer silent film actor, died Sept. 21 in New York. Jones had appeared in "The Great Train Robbery" and had been associated with Pearl White and Irene Castle in films which were made in New York. In recent years he had been a makeup artist for N. Y. screen tests conducted by 20th-Fox, Paramount and Metro.

Surviving are his wife, four children, four grandchildren and two brothers.

DOUGLAS BEATTIE

Douglas Beattie, 44, former Met Opera, N. Y., baritone, died Sept. 18 in Fresno, Cal. He made his operatic debut in Genoa, Italy, in 1933 and sang for two years in Italian lyric theatres. He returned to California in 1935 for important roles with the San Francisco Opera Co. Before joining the Met in 1938 he appeared with the Chicago City Opera Co.

Surviving are his wife, four daughters, his mother and two sisters.

MRS. ANNIE NATHAN MEYER

Mrs. Annie Nathan Meyer, 84, playwright-novelist and chief founder of Barnard College, N. Y., died Sept. 23.

Mrs. Meyer wrote such plays as "The District Attorney," "The Advertising of Kate" and "Black Souls." Among her books were "Helen Brent, M. D.," "Robert Annys," "The Dominant Sex" and "The Dreamer." Her autobiography, "It's Been Fun," is skedded for publication in October.

JAMES J. KELLY

James J. Kelly, 65, manager of various Buffalo and vicinity picture houses for over 40 years, died Sept. 4.

He had managed the Buffalo Drive-In, Riviera (N. Tonawanda) and the Cataract and Strand (Niagara Falls).

JOSEPH R. ALDEN

Joseph R. Alden, 65, composer, died in Grand Rapids, Mich., Sept. 18.

Alden penned "Sleepytime Gal" with Ange Lopez. He also wrote the musical comedies, "Girl From Mountain Beach" and "Musical Comedy Man," and an operetta, "My Girl Rose Shop." His other compositions included "After the Matinee," "Girl in Her First Long Gown," "Sandra," "You Leave Me Speechless" and "Yank on the Strings of My Heart."

ALFRED THEIS

Alfred Theis, 52, vaude actor, died of a heart attack in Newfoundland Sept. 16. He was enroute from Germany after visiting his parents in Europe. He toured vaude in the Alfred Theis Tiny Town Revue and appeared in several Hollywood pix.

Surviving besides his parents are his wife, three sons and six grandchildren.

OTTO FOEGE

Otto Foege, 68, one of the founders of the St. Louis Moolah Temple band, died of cancer in Kirkwood, Mo., Sept. 16. Foege helped organize the band in 1920. Before that he was a pro musician.

A sister survives.

HENRI GENDRON

Henri Gendron, 55, Chicago orch leader, died in Chicago Sept. 17. He conducted on local radio stations and had appeared in Chi and Florida niteries.

Wife and son survive.

EDWARD J. FARRAR

Edward J. Farrar, 58, vaude performer, died in Cleveland Sept. 18. He toured the Keith circuit as a rope twirler.

A wife and three daughters survive.

Otto Henneberg, 81, former hornist with the Philadelphia Orchestra (1903-30), died Sept. 19 in Devon, Pa. He started his career with the Pittsburgh Orchestra under Victor Herbert. A son and brother survive.

Eleanore Schmitt, 65, who until two years ago was in the wardrobe department of the Municipal Theatre Assn., St. Louis, for 25 years, died in that city Sept. 19. Six sons and two daughters survive.

Joseph Hodgeman, 78, pioneer member of IATSE, died Sept. 18 in Los Angeles. In recent years he had been employed at the Biltmore Theatre. Surviving are his wife, son and daughter.

Roy Kruger, 51, studio prop man for 27 years, died Sept. 22 in Los Angeles. He started at the old Selig studio in 1923 and was on the Paramount lot until illness forced him to retire.

Charles H. Poff, 68, of Warren, O., former stage performer and later a pic house operator, was killed Sept. 15 in a two-car crash in Canada. His wife and three daughters survive.

Father, 71, of Victor Samrock, general manager of the Playwrights Producing Co., died in Daytona Beach, Fla., Sept. 18. Surviving besides his son are his wife and three daughters.

Mother, 74, of Carlos Palacios, deputy director of radio-TV of the United Nations, died Sept. 19 in Port Washington, L. I.

Rev. George Dibble, 63, evangelistic tenor and director of music for noted revivalists, died in Los Angeles Sept. 21.

Mother of Bill Brooks, general manager of Cooperative Theatres in Pittsburgh, died in that city Sept. 17.

Thomas Hargis, former newspaperman and a radio newswriter for Voice of America, died in New York Sept. 23.

Albert W. Crawford, 78, former VARIETY correspondent, died Sept. 20 in Dobbs Ferry, N. Y.

Father of Jim Lanagan, veteran Pittsburgh talent agent, died at his home there Sept. 13.

Wife of Paul Krumenacker, WB sales manager in Pittsburgh, died there Sept. 18.

Father, 63, of Roy Philson, Jr., KQV salesman in Pittsburgh, died in that city Sept. 20.

Mrs. Ethel Van Wie Zaugg, musician, died in Portland, Me., Sept. 18.

Mother, 75, of Sam Katzman, Columbia producer, died Sept. 19 in Hollywood.

Dr. Harvey R. Cummings, 43, husband of Osa Massen, screen actress, died Sept. 18 in Hollywood.

William A. Becker, 78, concert pianist, died in Cleveland Sept. 19.

IN MEMORIAM
Mose Gumble
September 27, 1947
We'll always miss you.
THE STAFF OF WARNER'S MUSIC COS.

Jolson Shrine

Continued from page 3

Jolson—kneeling on one knee, as if he were singing "Mammy."

Rabbi Max Nussbaum, of Hollywood's Temple Israel, intoned the prayer for the departed. Cantor Saul Silverman chanted the 23rd psalm, and Jolson's brother, Harry, joined Rabbi Nussbaum in the sacred ritual, the Kadish. Benny was the choice of Mrs. Jolson for the eulogy because it was he who followed Jolson into Korea to entertain the troops. The marine color guard was also her personal request, for it was marine airmen who flew the late singer into Korea.

Slight '51 Drop

Continued from page 3

the first half of the current year. Corresponding period last year resulted in an overall take of $39,300,000. It's anticipated Par will climb to $90,000,000 for the whole of 1951, up from the $81,250,000 in gross revenue for '50.

RKO's rentals and other operating income were listed at $24,000,000 for the first six months of the current year, and promises to be around $50,000,000 for the full 12 months. Outfit's total in '50 was $46,500,000.

Also on the upgrade is U, which drew over $44,000,000 in its first three fiscal quarters of '51, compared with $38,600,000 for the same period in '50. Prospect is that U will be above the $60,000,000 mark upon the current year's windup.

Loew's is running under last year's operations, having grossed $132,900,000 in the first three quarters, down from $135,000,000 last year. It's figured that for all of 1951 Loew's will be about $1,000,000 under the '50 gross of $178,000,000.

Some drop also was felt by 20th, whose overall revenue for the first half of '51 was given at $77,400,000, compared with $78,500,000 in the previous year. However, company has been on the upswing for the past several months and it's believed last year's total take of $165,100,000 will be about matched this year.

WB was on the side for the first nine months of the current year with film rentals, theatre admissions and other income reported at $84,870,000 against $94,504,000 for the same period in '50. Some observers see the company's full year total at about $115,000,000, or possibly more compared with $132,000,000 in '50.

TOA Arbitration

Continued from page 3

eral counsel, wants bids only when they're desired by indie exhibs in competition with affiliated or formerly affiliated theatres.

Distribution toppers claim they see no alternative in bidding in "problem" situations and consequently will continue with bids until and if an acceptable substitute is offered. Many theatremen, however, charge that bidding is merely a device whereby the film companies manage to up rentals.

TOA's general plan calls for arbitration of trade practices but these would exclude rental terms.

Diva's Farewell

Continued from page 1

when Mme. Lehmann made a short farewell speech, there were audience sobs and the singer broke down and cried.

Richard Pleasant, one of Mme. Lehmann's personal reps, knowing of her retirement plans, had quietly made arrangements to tape the recital, on a hunch as to its dramatic possibilities, as a surprise gift to the prima donna. It wasn't intended for public use. But on playing the tape, its professional quality was evident, with the audience reaction, their exclamations and sobbing, and Mme. Lehmann's farewell speech and breakdown lending unusual color. All this was on the tape for a unique historical document.

Pleasant and Isadora Bennett, who have been Mme. Lehmann's personal reps for several years, set up the commercial recording project. (They're also partners in a legit and general publicity outfit, as well as managing occasional dance and concert attractions.) Duo formed the Farewell Recital Co., a one-shotter to produce the album, "Farewell Recital of Lotte Lehmann." Distribution will be by the Pembroke Co., also set up for just this purpose.

General partners are Pleasant, Miss Bennett and Wesley Smith. About 25 people (only one or two in show biz) contributed $6,250 as limited partners, similar to legit show backers. Album is being put out precisely as the concert ran, with all the song numbers, and including the next day's news stories on the event, etc., for a souvenir book-album combo. Victor did the pressing. Regular album will sell for $12.50, with an advance de luxe album for subscribers at $15. Album will contain one 10-inch and one 12-inch LP.

MARRIAGES

Mary Hatcher to Alvin Stoller, Los Angeles, Sept. 23. Bride is a musicomedy actress; he's a musician.

Leslie Caron to George A. Hormel 2d, Las Vegas, Sept. 23. Bride is French actress.

Leslie Gray to Blair Shelton, Beverly Hills, Cal., Sept. 23. Bride is a singer; he's assistant motion pic director of U. S. State Dept.

Lois Tush to Bob Linville, Pittsburgh, Sept. 22. Groom's an announcer at WCAE there.

Lora Seibert to Vincent Toth, Pittsburgh, Sept. 20. Bride's a sister of Lucy Seibert, TV and Pitt Playhouse actress.

Mrs. Wilhelmina Fox to Ben Feiner, Jr., Westport, Conn., Sept. 20. He is executive producer with CBS-TV in Hollywood.

Joan Barron to George Dolan, Chicago, Sept. 22. Bride is office manager of the Frank J. Hogan talent agency there.

'Banana' Stars

Continued from page 1

St." bit, which succeeded in breaking up the audience. Herbie Faye, aided by Albertson, gave an impromptu dancing lesson from the stage, rehearsing the pit band over the footlights, while femme terpsters of the "Banana" cast challenged him to do clog and soft shoe routines.

Stunt was dreamed up by Bill Doll, tub-thumper for the musical, and the house was filled with showbiz celebs in addition to those regular customers who managed to squeeze in to the bargain bill. George Murphy, film star here for filming of "Walk East On Beacon"; Howard Lindsay, author of "Remains to Be Seen"; Spike Jones, currently at the RKO Boston; Johnny Mercer and a large segment of the press were present in what was undoubtedly the most glittering audience the Old Howard has had in many years. Gimmick achieved its purpose with local press giving it a nifty play.

$800 Party

Continued from page 1

reminded MR&N that Fendler had once got a $400,000 judgment, which later was reversed (Grace Fendler vs. Oliver Morosco, et al., re "Bird of Paradise"). Sum was talked down from $800,000 to $25,000 for Fendler and $25,000 for MR&N.

However, weeks after the settlement, Three Johns got a stenographic bill for $800. Hitting the ceiling, they were ready to bust the case wide open again. Later, however, they relented, and said they didn't want the money, it was just the principle of the thing. But they told opposing legalites, "you're not getting off the hook either. You're going to throw a cocktail party at 21. You'll invite your friends, we'll invite ours. When the tab reaches $800, the party is over, and you're stuck with the bill."

Deal was accepted, party was held and all is now serene between producers of "Bride" and former producers of the now dead "Bells."

BIRTHS

Mr. and Mrs. George Greeley, Hollywood, Sept. 17. Father is pianist-composer at Columbia Studios.

Mr. and Mrs. Walter L. Titus, Jr., son, New York, Sept. 18. Mother is the daughter of Herbert J. Yates, Republic Pictures prexy; father is Republic district manager.

Mr. and Mrs. Joe Estre, son, Burbank, Cal., Sept. 12. Father is with Russ Morgan's orch.

Mr. and Mrs. Bill Brennan, son, Hollywood, Sept. 18. Father is program director for KTSL there.

Mr. and Mrs. Tom Sumners, son, San Antonio, recently. Father is owner-operator of the Josephine, Woodlawn and Laurel Theatres there.

Mr. and Mrs. John Seigliano, daughter, Pittsburgh, Sept. 14. Father's on KDKA staff there.

Mr. and Mrs. Sam McRoberts, daughter, Pittsburgh, Sept. 16. Father's with Brad Hunt band.

Mr. and Mrs. Bill Rea, Jr., girl, New Westminster, British Columbia, Sept. 14. Father is with station CKNW there.

Mr. and Mrs. Jerry Lass, daughter, Brooklyn, Sept. 17. Father is in Warner Bros. homeoffice art department.

Mr. and Mrs. Bernie Ebert, son, Hollywood, Sept. 15. Father is a radio director.

Mr. and Mrs. Bob Spears, son, San Antonio, Sept. 19. Father is on staff of WOAI there.

Mr. and Mrs. Nathan Ross, daughter, Hollywood, Sept. 16. Father is concertmaster on "[illegible] of Ivy" radio program.

Mr. and Mrs. Al Bo[illegible], daughter, Toledo, Sept. 1[illegible]. Father is owner of Theater Equipment Co., Toledo.

Mr. and Mrs. Donald Landstrom, daughter, Burbank, Cal., Sept. 15. Grandfather is film director Bryan Foy.

Mr. and Mrs. Joe Pearlman, daughter, New York, Sept. 24. Mother is impressionist Viola Layne.

"INGENIOUSLY DEVISED!"

"Freddy Martin, has come up with a neat format for a band show. Martin understands that a band show has to offer more than tricky shots of the instrumentalists to get by as TV entertainment. Although this is a straight musical session, it's ingeniously devised to deliver a maximum or arresting sight values without any pretentiously costly budget. Martin fills the emcee spot with ingratiating casualness."

Herm.
VARIETY

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"UNUSUALLY ENTERTAINING"

"A band . . . standout in television is that of Freddy Martin. It's not the band so much, as it is the musical variety format and the visual embellishments. Mr. Martin expertly sets up one musical number after the other. Music, singing and a little talking comprise all the ingredients, they are put together in an unusual entertaining fashion. The show already has been renewed for the fall and winter season."

Val Adams,
NEW YORK TIMES

•

"WELCOME IN EVERY HOME"

"It is the sort of program welcome in every home because it is believable, relaxed, framed with dignity and fine entertainers. The technical handling was expert. It should sell Lipsticks because of its appeal to the junior miss, the matron and also the young-enough-at heart. Freddy Martin's emceein', his saxophone and his stage projection were smooth as velvet. NBC has found a new TV star and Freddy Martin has found a new media for his expressions."

Karl Sands,
HOLLYWOOD REPORTER

•

"PROFESSIONAL INGENUITY"

"Freddy Martin did the band business a big turn. Much of the future of name bands in video, will be determined by the showing made by Martin's ork on his own show . . . and Martin really came through with flying colors . . . a well balanced pop music seg . . . paced exceptionally well and . . . handed a polished production . . . Rich trappings . . . photographed with professional ingenuity . . . proved that a band can provide more than it's share of eye attraction. Musically, the Martin band is the peak of good taste and sound. Director Perry Lafferty hit a high point of imaginative camera work . . . Martin made an engaging host. His smooth and fluent manner kept the show running evenly and even helped to accelerate the pace."

Hal Webman
BILLBOARD

The FREDDY MARTIN Show

NBC-TV

Wednesdays—10:30-11:00 P.M.

Hazel Bishop

NO SMEAR LIPSTICK

—Thanks—

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and THANKS to:

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MERV GRIFFIN
MURRAY ARNOLD
THE MARTIN MEN
PERRY LAFFERTY
Our Producer-Director
IRVING TAYLOR
Our Writer
BOB BALLARD
Our Arranger
AND A SPECIAL VOTE OF THANKS
TO THE PRESS AND PUBLIC

Freddy Martin

Exclusively

RCA VICTOR Records

Direction: MCA

Publicity: DAVID O. ALBER ASSOCIATES (GENE SHEFRIN)

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